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# MORE THAN JUST A FANTASY: LITERARY FANTASY AS AN ARCHITECTURAL TOOL

Kae Schwalber

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M O R E   T H A N   J U S T   A  
F A N T A S Y

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B Y   K A E   S C H W A L B E R  
A D V I S E D   B Y   B R I A N   L O N S W A Y

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S C H O O L   O F   A R C H I T E C T U R E  
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• KRYSTOL AUSTIN • MAISIE HEINE • MATHEW  
RUTLEDGE • MAUREEN YUE • RACHEL GAYDOS  
• RAHUL RAMASWAMY • REBECCA HSU •  
RUTH BLAIR MOYERS • SEOHYUNG (KAY) LEE •  
SHIVANGI BHATIA • ZICHENG WANG



# A B S T R A C T

Fantasy literature world building can suggest and support alternative paths for architectural practice using the superstimuli of fantasy “otherworlds” to promote and create more “placed” spaces and improve the wellbeing of communities.

According to Edward Relph, the United States has had an issue with “placelessness” since the 1950’s, where building typologies are nationally distributed and rarely localized.<sup>1</sup>

Literary Fantasy has created worlds so desirable that they have permeated into a multi-billion dollar industry that reaches past literature, making the consumption of fictional worlds a central behavior in modern societies. The cultural importance and success of the genre is due largely to the importance of world building in that genre’s success, as imaginary worlds act as superstimuli, tapping into the human’s interest for unfamiliar environments according to cognitive scientists Dubourg *et al*.<sup>2</sup>

The speculative fiction genre requires a separation from our world, resulting in distinct “otherworlds”. So why Fantasy rather than any other type of fiction? Fantasy differs from other types of fiction in that it pulls heavily from folk culture for inspiration. This mix of historical precedent and world delineation often results in a regionally distinct architecture, ideal for dealing with placelessness.

By comparing fantasy world architectures, we can synthesize fantasy elements and create a framework for designing and testing. Simulations are then run, showing how this framework can develop distinctly regional architecture. We then test these new designs against the Living Building Challenge, gauging how the fantasy framework can increase inhabitant wellbeing.<sup>3</sup>

Using a framework to tap into this massively popular genre, we can provide a model for architects how to promote a more placed and conscientious architecture to developers and owners, and begin to ascribe worth to buildings that score highly on the fantasy scale.

**FANTASY  
LITERATURE  
WORLD BUILDING  
CAN SUGGEST  
AND SUPPORT  
ALTERNATIVE  
PATHS FOR  
ARCHITECTURAL  
PRACTICE  
USING THE  
SUPERSTIMULI  
OF FANTASY  
“OTHERWORLDS”  
TO PROMOTE AND  
CREATE MORE  
“PLACED” SPACES  
AND IMPROVE  
THE WELLBEING  
OF COMMUNITIES.**

1 Ted Relph “Place and Placelessness”, 90. 1976

2 Dubourg et al, “Exploratory preferences explain the cultural success of imaginary worlds in modern societies”, 1

3 International Living Future Institute “LIVING BUILDING CHALLENGE 4.0.”



# THE ISSUE

The United States has an issue with “placelessness” a concept defined by Ted Relph in 1976 as “a weakening of the identity of places to the point where they not only look alike and feel alike and offer the same bland possibilities for experience.”<sup>1</sup> In *American Homes* by Lester Walker we see that only historical housing typologies are regional.<sup>2</sup> According to Freestone and Liu in *Place and Placelessness Revisited*, Relph notes that modernist forces like mass communications and culture, technological transformations, and standardized and impersonal planning, cause a casual eradication of distinctive places. He noted a lack of sensitivity to the particularities of locality as one of the main driving factors of placelessness. Tim Cresswell critiques Relph’s focus on mass-produced identical housing, saying “they were popular among people who did not have the resources to invest in notions of authenticity.”<sup>3</sup> Relph believes authenticity derives from a sense of belonging, which is the result of “being lived in”. In *Houses Without Names*<sup>4</sup> and *Learning from Levittown*<sup>5</sup> we find homeowners do edit their houses, showing an individualist belonging, but this does not extend past the confines of a single home.

So what are ways we as designers can incentive the development of affordable spaces that develop authentically placed communities on an individual and community scale?



Figure 1: Showing the anywhere aesthetic of American housing developments that Relph critiques as processes- "a flatscape, a meaningless pattern of buildings." Images from Google Earth, from top left: Anchorage, Alaska; Asheville, North Carolina; Syracuse, New York; and St. Louis, Missouri

- 1 Ted Relph "Place and Placelessness", 90. 1976
- 2 Lester Walker, "American Homes", 2015
- 3 Freestone & Liu, "Place and Placelessness Revisited" Intro
- 4 Thomas Hubka, "Houses Without Names", 2013
- 5 Jessica Lautin, "Second Suburb", 314-339



# L I T E R A R Y   S O L U T I O N S

Angeliki Sioli and Yoonchun Jung discuss how literature can “understand, resist, or suggest alternative paths for architectural practice.”<sup>1</sup>

They ask:

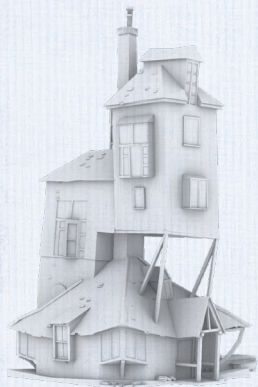
“How can we use novels, and the literary imagination triggered by them, in design education?”<sup>2</sup>

This question has lead this thesis towards the role of educational tools for architects, as well as developers and home owners.

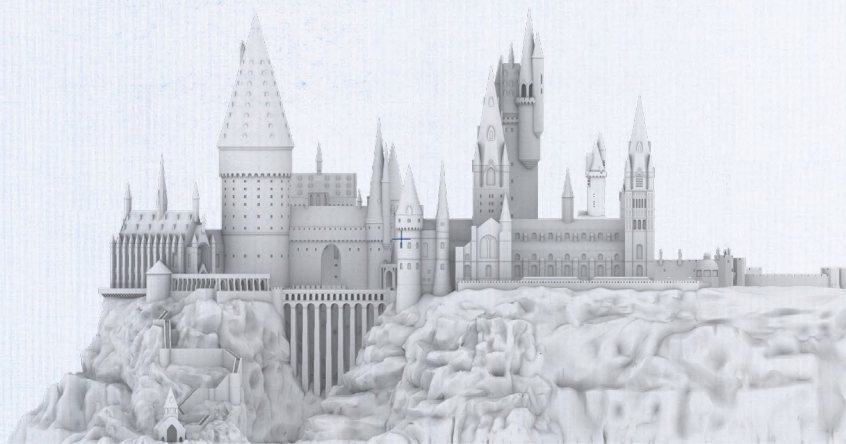
**“HOW CAN WE USE NOVELS,  
AND THE LITERARY  
IMAGINATION TRIGGERED  
BY THEM, IN DESIGN  
EDUCATION?”<sup>2</sup>**

<sup>1</sup> Sioli and Jung, “Reading Architecture: Literary Imagination and Architectural Experience,” 1

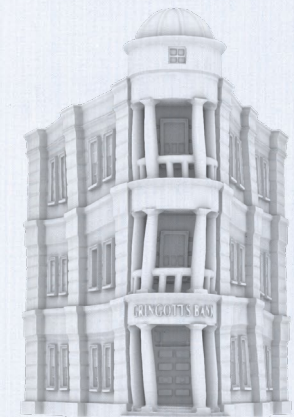
<sup>2</sup> Sioli and Jung, “Reading Architecture: Literary Imagination and Architectural Experience,” 2



The Burrow modeled by Adam F.  
Retrieved from 3D Warehouse



Hogwarts modeled by Koen J.  
Retrieved from 3D Warehouse



Gringotts Bank modeled by Mag-Net.  
Retrieved from Thingiverse

Figure 2.1-2.3 Showing Fantasy architecture from the Harry Potter franchise



According to cognitive scientists in Dubourg *et al*, “The consumption of fictions has become a central behavior in modern societies”,<sup>1</sup> which is supported when you look at the media we consume and value. Lord of the Ring: The Return of the King ties for the record of the most Oscars won by a single movie,<sup>2</sup> Harry Potter is the best-selling book series of all time<sup>3</sup>; Game of Thrones holds the record for most Emmy’s ever won by a prime-time series, and airs in more than 170 countries, making it the “farthest-reaching show out there” according to TIME.<sup>4</sup>

According to Michael Saler, an expert of fantasy world building, what makes these and other similarly popular series famous is the extreme element of imaginary world building.<sup>5</sup> Critic A.O. Scott noted the impressiveness and desirability of Fantasy worlds when he said, “Perhaps millions of people whose grasp of the history, politics, and mythological traditions of entirely imaginary places could surly qualify them for an advanced degree.”<sup>6</sup> Dubourg et al believes that fictional Imaginary worlds offer superstimuli that tap into the human’s interest for unfamiliar and potentially rewarding environments.”<sup>1</sup>

The power and popularity of fictional worlds offers in incredible and under tapped ability to understand, resist, or suggest alternative paths for architectural practice.

**“IMAGINARY WORLDS ARE FICTIONAL SUPERSTIMULI THAT TAP INTO THE HUMAN’S INTEREST FOR UNFAMILIAR AND POTENTIALLY REWARDING ENVIRONMENTS.”<sup>1</sup>**

1 Dubourg et al, “Exploratory preferences explain the cultural success of imaginary worlds in modern societies”, 1

2 ABC News, ““Lord of the Rings” Wins 11 Oscars.”

3 Wizarding World Digital. “500 million Harry Potter books have now been sold worldwide.” 2018.

4 Daniel D’Addario, “Game of Thrones - Inside the World’s Most Popular Show” 2017

5 Michael Saler, “As if: Modern Enchantment and the Literary Pre-history of Virtual Reality.” 7

6 A. O. Scott, “A Hunger for Fantasy, an Empire to Feed It,” 26



Figure 3.1: Video still of Minas Tirith In Lord of the Rings Return of the King, directed by Peter Jackson, book by J.R.R Tolkien

Figure 3.2 Video still of Hogwarts from Harry Potter Sorcerer’s Stone movie, directed by Chris Columbus, book by J. K. Rowling



[illegible]

- 1 The Ohio State, "What is Speculative Fiction?"  
2 Brian Duignan, "Enlightenment."  
3 Britannica Editors, "Romanticism."  
4 Oxford's English dictionaries, "Oxford Languages."

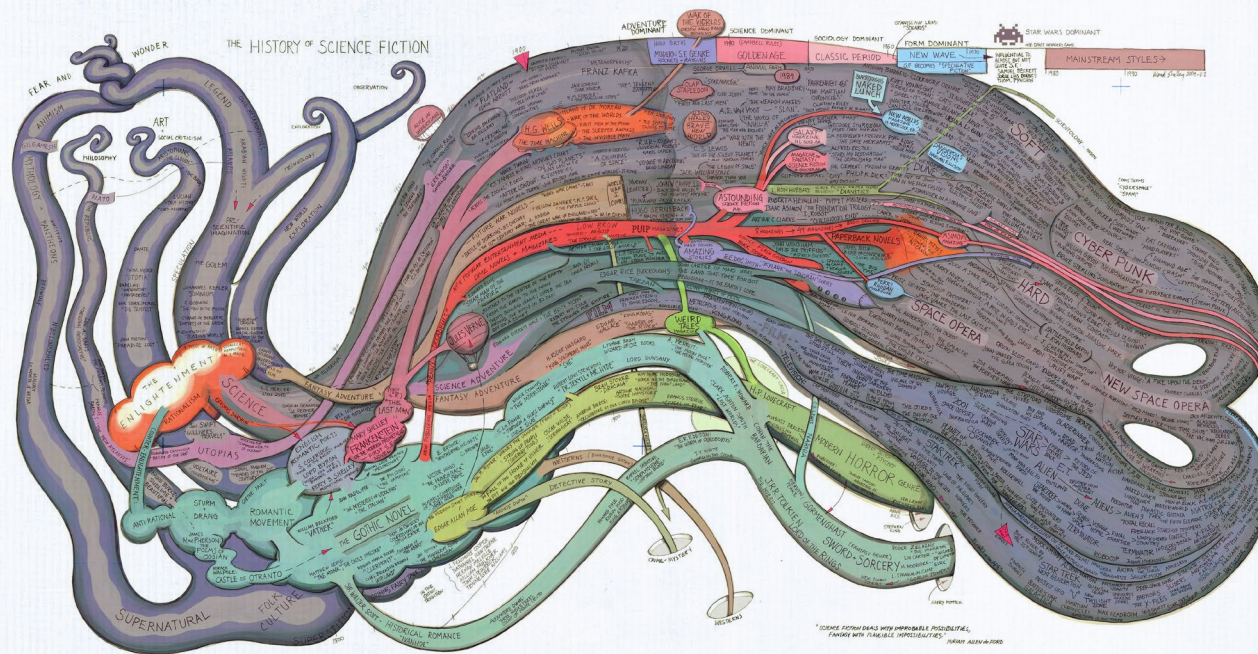


Figure 4.1 : The History of Science Fiction diagram by Ward Shelley



## ORIGINS

### leg·end

/leɪnd/  
noun

a **genre of folklore** that consists of a narrative featuring human actions perceived or **believed both by teller and listeners to have taken place within human history.**<sup>2</sup>

### ep·ic

/epɪk/  
noun

a long poem, typically one derived from ancient oral tradition, **narrating the deeds and adventures of heroic or legendary figures or the history of a nation.**

### + myth

/mɪθ/  
noun

a traditional story, especially one concerning the early history of a people or **explaining some natural or social phenomenon, and typically involving supernatural beings or events.**

### fair·y tale

/fɛrē tāl/  
noun

a **children's story about magical and imaginary beings and lands.**

### folk·lore

/fōklôr/  
noun

the **traditional beliefs, customs, and stories of a community**, passed through the generations by **word of mouth.**

### fa·ble

/fābl/  
noun

a short story, typically with animals as characters, conveying a moral.

+

+

## ROMANTICISM

Works of the arts, criticism, and historiography in Western civilization over the late 18th to mid-19th century. **Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental. Romanticism can be seen as a rejection of the precepts of order that typified Classicism, Neoclassicism, Enlightenment and against 18th-century rationalism.**<sup>3</sup>

## ENLIGHTENMENT

Enlightenment, a European intellectual movement of the 17th and 18th centuries in which ideas concerning God, reason, nature, and humanity were synthesized into a worldview that gained wide assent in the West and that instigated revolutionary developments in art, philosophy, and politics. Central to Enlightenment thought were the use and celebration of reason, the power by which humans understand the universe and improve their own condition. The goals of rational humanity were considered to be knowledge, freedom, and happiness.<sup>4</sup>

## FANTASY +

A self-coherent narrative which, when set in our reality, tells a story which is impossible in the world as we perceive it; when set in an Otherworld or Secondary World, that otherworld will be impossible, but stories set there will be possible in the otherworld's terms.<sup>4, 5</sup>

## HORROR

We distinguish fantasy from horror or the weird by considering the story's apparent purpose: fantasy isn't primarily concerned with the creation of terror or the exploration of an altered state of being frightened, alienated, or fascinated by an eruption of the uncanny.<sup>5</sup>

## HISTORICAL

A story set in a period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity (which is in some cases only apparent fidelity) to historical fact.<sup>6</sup>

## SCIENCE FICTION

Fiction based on imagined future scientific or technological advances and major social or environmental changes, frequently portraying space or time travel and life on other planets.<sup>1</sup>

SPECULATIVE FICTION

Figure 4.2: The origins of Speculative Fictions



# FOCUS ON FANTASY

1: "FANTASY...WAS **ONE SOLUTION TO THE CRISIS OF MODERN DISENCHANTMENT.**"<sup>1</sup>

2: FANTASY DIFFERS FROM OTHER TYPES OF FICTION IN THAT IT **PULLS HEAVILY FROM FOLK CULTURE FOR INSPIRATION**<sup>2</sup>

3: THE GENRE **REQUIRES A SEPARATION FROM OUR WORLD, RESULTING IN DISTINCT "OTHERWORLDS"**<sup>3</sup>



Figure 5: This still from "Little Prince" shows the difference between neighbors, showing the comparison of the "fantasy" architecture against modernist inspired architecture, relating to Saler's belief that Fantasy became a method to reject modernity

**THIS MIX OF HISTORICAL  
PRECEDENT AND WORLD  
DELINEATION OFTEN RESULTS  
IN A REGIONALLY DISTINCT  
ARCHITECTURE**

1 Michael T. Saler, "As if", 7.

2 Ward Shelley, *The History of Science Fiction diagram*, 2011

3 Clute and Grant, *"The Encyclopedia of Fantasy"*, 6



+

+

+

*HOW MIGHT WE DRAW FROM FANTASY LITERATURE TO REDESIGN  
CONVENTIONAL HOUSING TOPOLOGIES INTO MORE PLACED  
COMMUNITIES?*

**FIRST WE CREATE A DESIGN AND EVALUATION  
FRAMEWORK DERIVED FROM FANTASY WORLDS.**

*HOW DO WE TEST IF THIS FRAMEWORK IMPROVES THE WELLBEING OF  
INHABITANTS?*

**I USE THE LIVING FUTURE'S LIVING BUILDING  
CHALLENGE AS A FRAMEWORK OF WELLBEING TO TEST  
AGAINST, COMPARE THE REDESIGNED BUILDINGS TO THE  
ORIGINAL CONVENTIONAL HOUSES.**

+

+

+



# GUIDING RESEARCH

I look to Venturi and Scott Brown's *Learning from Las Vegas*, because of its mastery of vernacular study. Like them I will look at source material taxonomically. I divide characteristics from the source material into larger groups. I compare the historical precedents to our source material, and then simplify our knowledge. Finally I diagram the major themes I discovered. This creates a body of work that plays into a framework that can be simply understood and illustrated; that can be taught and improved by students, critiqued by academics, and understood and implemented by a contractor through the education of the architect.

Moving forward this research could be tested in a studio environment, and then combined into a folio of both mine and other student's work for further dissemination into the architectural discourse.



Figure 6.1: Source material for analysis

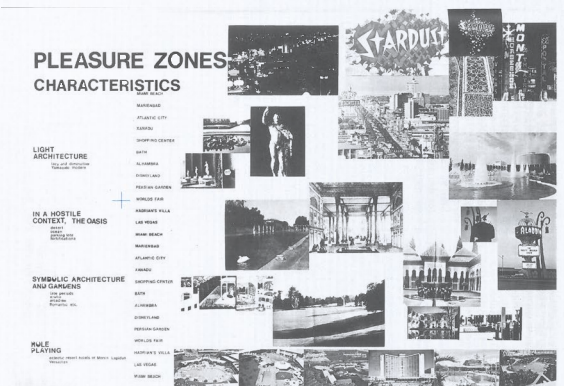


Figure 6.2: Taxonomy & characteristic analysis

Figure 6: Images from "Learning From Las Vegas" Student Handouts, Courtesy Venturi, Scott Brown and Associates, Philadelphia 1970.

Figure 7: Images from "STUDIO: Architecture's offering to academe," courtesy of Denise Scott Brown.



OLD  
monumentality

The nave

- The big
- ① HIGH
  - ② LIT and WINDOWED
  - ③ OPEN
  - ④ SPACE
  - ⑤ UNCLUTTERED

NEW  
monumentality

The chapels without the nave

- The big
- ① LOW
  - ② GLITTERING -in-the-DARK
  - ③ ENCLOSED
  - ④ MAZE of
  - ⑤ ALCOVES and
  - ⑥ FURNITURE

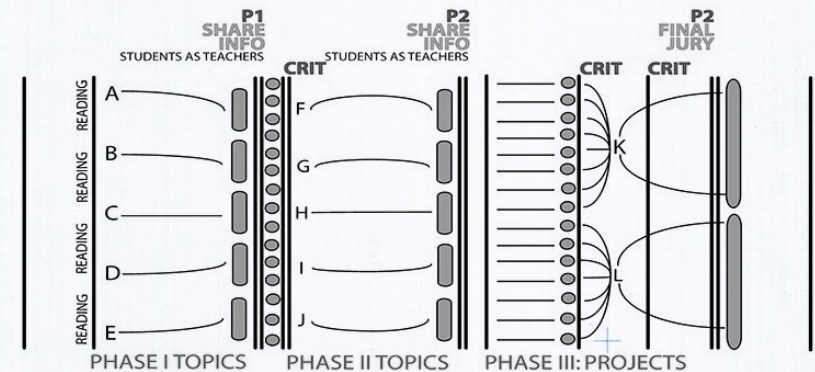
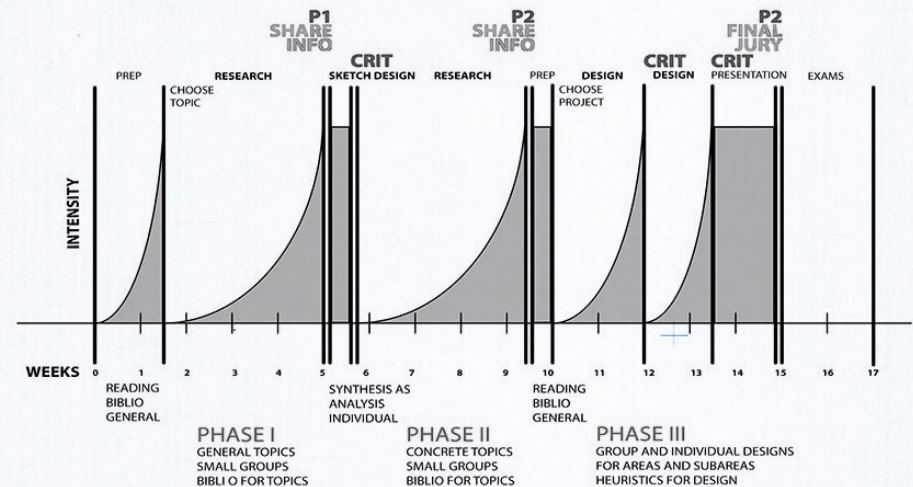
VITRUVIUS:

- ① Firmness +
- ② Commodity +
- ③ Delight

GROPIUS:

$$① + ② = ③$$

## STUDIO FORM, STRUCTURE, AND RHYTHM



### SYMBOL

symbol word architecture elements

W elements

statues-urns  
fountains  
parties  
curbs

trees  
runes  
temples of love

utopian houses  
ranch houses

proto-megastructures

green signs

see other topics

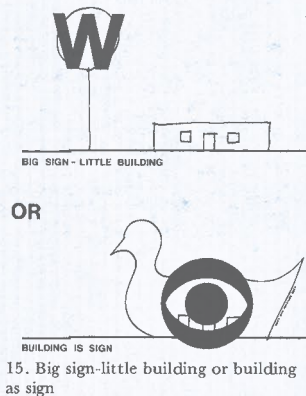


Figure 6.5-6.6: The use of diagram to explain repetitive themes

Figure 7: Studio Planning Diagrams, 2006



# GUIDING RESEARCH

The Living Building Challenge is a good litmus to understand a design's impact on the wellbeing of building on its inhabitants. This challenge looks at the health impact on both the individual and environment for the full lifetime of a building. Their statement is "to make the world work for 100% of humanity in the shortest possible time through spontaneous cooperation without ecological offense or the disadvantage of anyone."<sup>1</sup>

The Living Building Challenge uses different "petals" as a framework for designers to design more consciously healthy spaces based 7 genres of focus. First they focus on "Place" through a connection to the site and to nature on such as reviving habitat. The Energy and Water petal focus on reducing consumption and waste in energy and water, realigning how people connect to cycles of consumption. The Equity petal allow access to all individuals while also strengthening local job markets. The Beauty petal recognizes the need for artistic expression, and ties designs back to biophilic patterns. The Health and happiness petal requires that occupants have direct access to nature, including access to daylight and fresh air at will. Finally, using responsible materials is a major requirement of the Living Building challenge, where there is a responsible materials requirement which requires local sourcing, local job creation, consideration of material life cycles, and eliminating the production of waste.

I have listed the small scaled requirements of the living building challenge to the right. All "scale jumping requirements", or requirements that are often satisfied on a larger community scale rather than on an individual building scale have been removed for the purposes of this thesis, as I am currently focusing on a smaller scale.

**"TO MAKE THE WORLD  
WORK FOR 100% OF  
HUMANITY IN THE  
SHORTEST POSSIBLE TIME  
THROUGH SPONTANEOUS  
COOPERATION WITHOUT  
ECOLOGICAL OFFENSE OF  
THE DISADVANTAGE OF  
ANYONE."<sup>1</sup>**

<sup>1</sup> International Living Future Institute "LIVING BUILDING CHALLENGE 4.0."



# LIVING BUILDING CHALLENGE 4.0

## LIVING CERTIFICATION

### PLACE

#### ECOLOGY OF PLACE

Don't build on pristine land, document site and community conditions, contribute positively to restore or enhance the ecological performance of the site, assess cultural and social equity factors, and no petrochemical fertilizers or pesticides

#### HABITAT EXCHANGE

All projects must set aside land equal to the project area

### ENERGY

#### ENERGY + CARBON REDUCTION

Achieve a reduction in total net annual energy consumption and demonstrate a 20% reduction in the embodied carbon

#### NET POSITIVE CARBON

Account for the total embodied carbon emissions

### EQUITY

#### UNIVERSAL ACCESS

Must meet ADA, may not block access to, nor diminish the quality of, fresh air, sunlight, and natural waterways for any member of society or adjacent developments, projects may not restrict access or assume ownership to the edge of any natural waterway

#### INCLUSION

Create stable, safe, and high-paying job opportunities for people in the local community

### WATER

Realign how people value water;

### BEAUTY

#### BEAUTY + BIOPHILIA

Deliberately incorporating nature's patterns, and integrate public art and contain design features intended solely for the celebration of culture, spirit, and place

### HEALTH + HAPPINESS

#### HEALTHY INTERIOR ENVIRONMENT

95% of regularly occupied spaces and opportunities for those occupants in the remaining five percent of regularly occupied spaces to move to compliant spaces for a portion of their day, sufficient operable windows for 100% occupants, allow occupants to change local airflow and temperature, allow options for sit/stand options and varied sensory experiences for living, working or learning

#### ACCESS TO NATURE

Occupants to directly connect to nature

### MATERIALS

#### RESPONSIBLE MATERIALS

50% of wood products must be FSC, salvaged, or harvested on site, 20% or more of the materials construction budget must come from within 500 kilometers of construction site, must divert 80% of the construction waste material from the landfill

#### AVOID RED LIST MATERIALS

#### RESPONSIBLE SOURCING

Advocate for the creation and adoption of third-party certified standards for sustainable resource extraction and fair labor practices

#### LIVING ECONOMY SOURCING

Support local communities and businesses, while minimizing transportation impacts with the majority of materials being sourced from near by.

#### NET POSITIVE WASTE

All projects must strive to reduce or eliminate the production of waste during design, construction, operation, and end of life



# DELIVERABLES

*DELIVERABLES FOR THIS THESIS:*

**THIS CREATES A BODY OF WORK THAT PLAYS INTO A FRAMEWORK TO DESIGN FANTASY LIKE STRUCTURES IN EVER DAY SITUATIONS. THIS SHOULD INCLUDE EXAMPLES, DETAILED INSTRUCTIONS, AND ILLUSTRATIONS TO CONVEY THE RESEARCH AND THE METHODOLOGY**

*FUTURE DELIVERABLES:*

**THIS FRAMEWORK COULD BECOME THE BASIS FOR A STUDIO, TESTING THE STRENGTH OF THE FRAMEWORK**

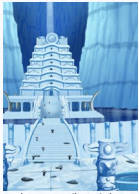
**A FOLIO COMBINING MY RESEARCH WITH STUDENT TESTING** COULD THEN BE DISSEMINATED THROUGH ARCHITECTS INTO THE COMMON PSYCHE OF THE BUILT ENVIRONMENT.

Figure 8: A studio class summery syllabus, created by author.

Figure 9: A folio mock up of the combined current and future research for Learning from Fantasy, created by author.



# LEARNING FROM FANTASY +



Northern Water Tribe Capital, ATLA



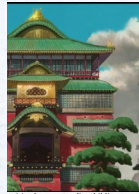
The House, The Little Prince



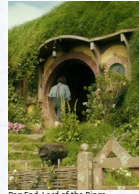
Gringotts Bank, Harry Potter



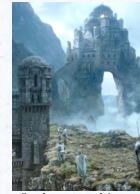
Citadel, The Dark Crystal



Spirited Away, Studio Ghibli



Bag End, Lord of the Rings



Valley of Anyn, Game of Thrones

## COURSE DELIVERY

3 credit house

May 24th - June 4th

Monday- Friday 9:00am - 1:00pm EDT

## FORMAT

Week 1:

*Study Fantasy sources*  
*Understanding Fantasy*  
*Diagramming Fantasy*

Week 2:

*Selecting Architectural Genre*  
City  
History  
Typology  
City Planning  
*Designing from Criteria*  
Diagram design decision  
Diagram results

## AREA OF INTEREST

Arrietty  
Alice in Wonderland  
Avatar the Last Air Bender  
Chronicles of Narnia  
Coraline  
Camp Half Blood  
The Dark Crystal  
Game of Thrones  
Howl's Moving Castle  
Harry Potter  
Kiki's Delivery Service  
The Little Prince  
Middle Earth  
Spirited Away  
Land of Oz  
Along with student sourcing

## COURSE INSTRUCTOR

Kae Schwalber

## FANTASY LITERATURE WORLD BUILDING CAN SUGGEST AND SUPPORT ALTERNATIVE PATHS FOR ARCHITECTURAL PRACTICE.

Using the superstimuli of fantasy "otherworlds" we can promote and create more "placed" spaces and improve the wellbeing of communities. The power and popularity of fictional worlds offers in incredible and under tapped ability to understand, resist, or suggest alternative paths for architectural practice.

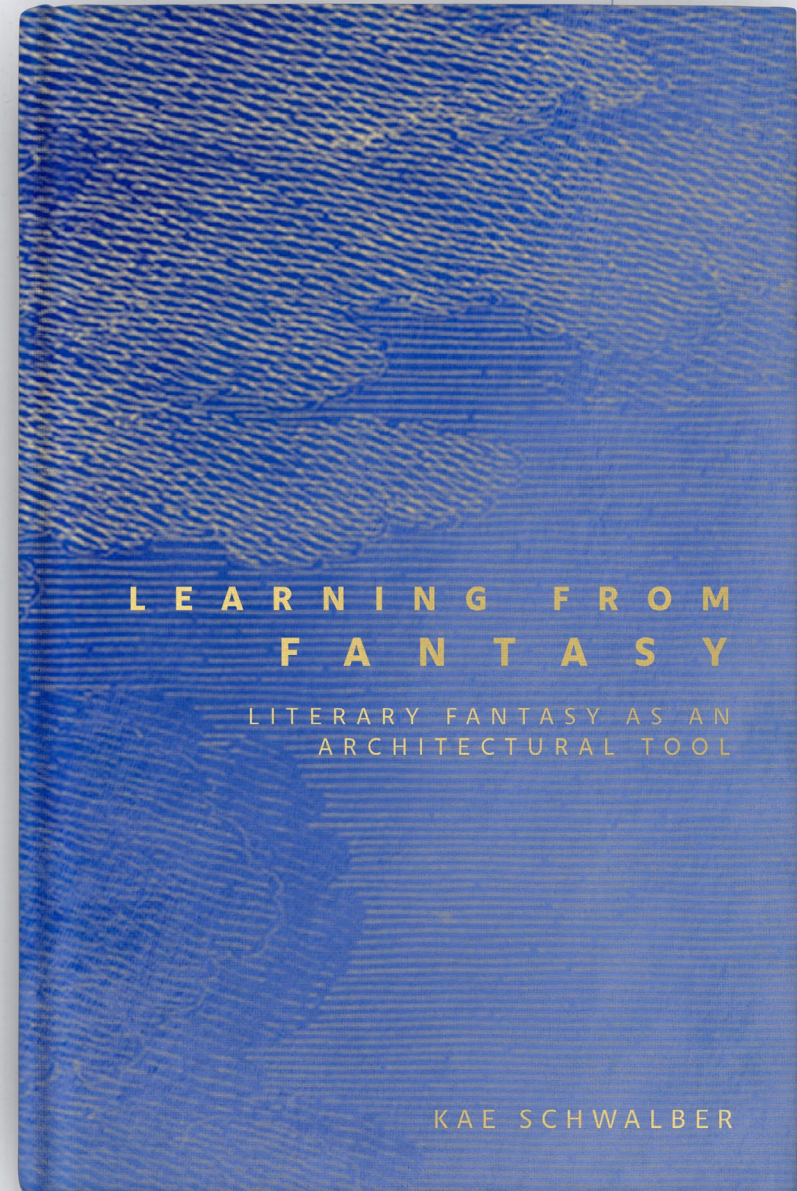
According to Edward Relph, the United States has had an issue with "placelessness" since the 1950's, where building typologies are nationally distributed and rarely localized.

## SO WHAT ARE WAYS WE AS DESIGNERS CAN INCENTIVE THE DEVELOPMENT OF AFFORDABLE SPACES THAT DEVELOP AUTHENTICALLY PLACED COMMUNITIES ON AN INDIVIDUAL AND COMMUNITY SCALE?

By comparing fantasy world architectures, we can synthesize fantasy elements and create a framework for designing and testing. We will then use this framework to design from to develop distinctly regional architecture. We then test these new designs against the Living Building Challenge, gauging how the fantasy framework can increase inhabitant wellbeing.

Using a framework to tap into this massively popular genre, we can promote a more placed and conscientious architecture. This class will study Fantasy, define Fantasy criteria, test our design structure, and understand the impact of our methodology in order to ascribe worth to buildings that score highly on the fantasy scale.

## READ, PLAY, AND DESIGN FANTASTICALLY





# DEFINING FANTASY

Using *The Encyclopedia of Fantasy*<sup>1</sup> and *The Big Book of Modern Fantasy*<sup>2</sup>, I derived a definition of fantasy to work from:

Any story that take place in a distinct “otherworld,” which is identifiably not a version of ours. This Otherworld will have phenomena that are impossible by our world’s standards, but inherent to the Otherworld’s make up. Many of these phenomena will pull from folk cultures.

The most import things to note from this diagram is the lack of hard borders between definitions for science, historical , horror, and fantasy. This also maps the origins of speculative fictions, pulling from Romanticism, Enlightenment, Folk influence, and Historical periods. From there we can see which of these eras and movements influence the genres the most, i.e. Enlightenment influencing Science fiction heavily, and Romanticism playing into fantasy and horror more.

## FANTASY DEFINITION

ANY STORY THAT **TAKE PLACE IN A DISTINCT “OTHERWORLD,”** WHICH IS IDENTIFIABLY NOT A VERSION OF OURS. THIS OTHERWORLD WILL HAVE PHENOMENA THAT ARE IMPOSSIBLE BY OUR WORLD’S STANDARDS, BUT INHERENT TO THE OTHERWORLD’S MAKE UP. MANY OF **THESE PHENOMENA WILL PULL FROM FOLK CULTURES.**

1 John Grant and John Clute "The Encyclopedia of Fantasy" Introduction  
2 VanderMeer, Ann, and Jeff VanderMeer, "The Big Book of Modern Fantasy." Introduction



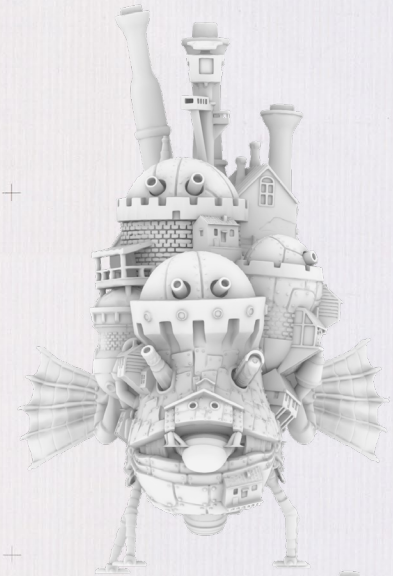




# SYNTHESIZING FANTASY

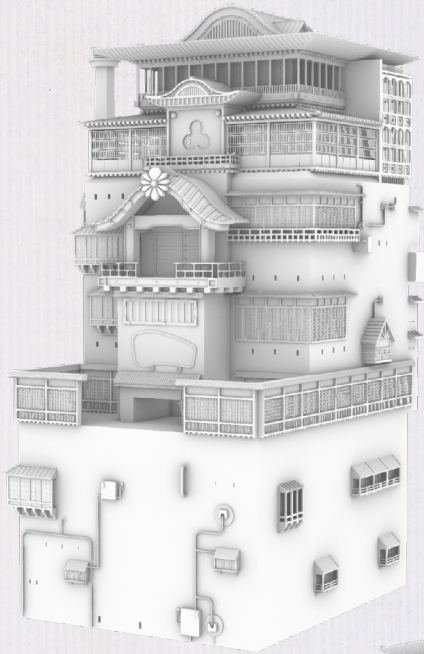
SELECT FANTASY ARCHITECTURE  
EXAMPLES FROM FANTASY WORLDS  
THAT

1. FULFILL THE GIVEN DEFINITION  
FOR THE FANTASY GENRE.
2. MUST HAVE EXTENSIVELY  
DESCRIBED WORLD BUILDING
3. THEY MUST HAVE BEEN  
TRANSLATED INTO MORE THAN ONE  
FORM OF MEDIA.
4. MUST HAVE GAINED HIGH  
FINANCIAL OR CRITICAL SUCCESS  
IN ANY OF THE MEDIA FORMS IN  
THE COUNTRY OF ORIGIN.

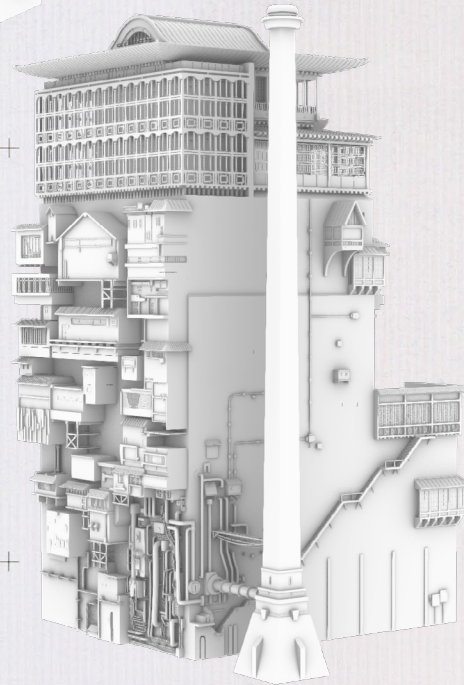


Howl's Moving Castle modeled by Mag-Net.  
Retrieved from Thingiverse





Spirited Away Bathhouse  
by TOMES\_IS\_VERY\_COOL  
Retrieved from Cults3d



The list compiled from this processes is not exhaustive list of all Fantasy that fits within these parameters, but is exemplary of some of the most famous fantasy worlds based on book sales, movie box office successes, and TV viewership data.

**ALICE IN WONDERLAND**  
**AVATAR THE LAST AIR BENDER**  
**CHRONICLES OF NARNIA**  
**CORALINE**  
**CAMP HALF BLOOD**  
**THE DARK CRYSTAL**  
**GAME OF THRONES**  
**HOWL'S MOVING CASTLE**  
**HARRY POTTER**  
**KIKI'S DELIVERY SERVICE**  
**THE LITTLE PRINCE**  
**MIDDLE EARTH**  
**THE SECRET WORLD OF ARRIETTY**  
**SPIRITED AWAY**  
**LAND OF OZ**

Figure 11.1-11.4: Showing Fantasy architecture from Studio Ghibli





Rabbit's House, Alice in Wonderland



Fire Nation Royal Palace, ATLA



Southern Air Temple, ATLA



Beaver home, Chronicles of Narnia



Queen of Hearts' Castle, Alice in Wonderland



Northern Water Tribe Capital, ATLA



Omasu, ATLA



Miraz's Castle, Chronicles of Narnia



Hogwarts, Harry Potter



Hogsmead, Harry Potter



The Secret World of Arrietty, Studio Ghibli



Howls Moving Castle, Studio Ghibli



The Borrow, Harry Potter



Gringotts Bank in Diagon Alley, Harry Potter



Kiki's Delivery Service, Studio Ghibli



Spirited Away, Studio Ghibli

Figure 12: Video representation of selected fantasy world architecture that was tested





Ice Castle, Chronicles of Narnia



Stone in the Wall, The Dark Crystal



Vaes Dothrak, Game of Thrones



Great Pyramids of Meereen, Game of Thrones



The Pink Palace, Coraline



Ha'rar Citadel, The Dark Crystal



Valley of Arryn, Game of Thrones



Pyke of the Iron Islands, Game of Thrones



The Little Prince



Edoras, Lord of the Rings



Erebor, The Hobbit



Munckin Village, Wizard of Oz



Bag End, Lord of the Rings



Minas Tirith, Lord of the Rings



Rivendell, Lord of the Rings



Emerald City, Wizard of Oz



# SYNTHESIZING FANTASY

I gathered participants through text email and Instagram.

Sent them this message:

[https://docs.google.com/spreadsheets/d/1\\_zwEW0lijmRp2cyr05vY-M6uRz0MVDvrLkj5pYRGwJ0/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1_zwEW0lijmRp2cyr05vY-M6uRz0MVDvrLkj5pYRGwJ0/edit?usp=sharing)

The google sheet has pictures and names of different fantasy spaces. The goal is to start to understand what makes these spaces look fantastic. By filling out descriptions of these spaces by multiple people I hope to get a sense of what ties these buildings together to make a framework for testing. You don't have to fill everything out, please do this for as short or as long as you would like. Let me know if there are any suggestions for fantasy worlds I missed!

Gave these instructions:

THANK YOU!! So if you are not familiar with any of these shows you can click the here for more images. The GOAL: to understand the characteristics often seen in Fantasy building. WHAT TO DO: please list characteristics you see in these buildings below, limit each cell to 4 or fewer words. Please repeat what others have said if you agree, and try to repeat words exactly if you agree exactly. Try not to use adjectives like very, use more specific words. Also if you have an recs for movies/ books to be included email me at <email> finally sign your name all the way to the right so I can thank you at the conclusion of my thesis!!

BY COMBINING MANY DIFFERENT BUILDINGS WHOSE MAIN SIMILARITY IS BEING IN FANTASY LITERATURE (RATHER THAN SCALE, MATERIAL, LOCATION ECT.), I CAN SYNTHESIZE THE FANTASY ELEMENT THROUGH WHAT UNITES THESE DISSIMILAR PLACES.

I USED 32 IMAGES FROM THE LISTED 15 DIFFERENT FANTASY WORLDS. 23 PEOPLE FROM A CIRCLE OF FRIENDS AND FAMILY PARTICIPATED IN WORD ASSOCIATION, RESULTING IN 632 TERMS.



Arrietty ghibli	howls moving castle	Kiki's Delivery Service	Spirited Away
			
asymetric	(anthropomorphic??)	blissful	authoratative
bright color	asymetric	bright	authorative
colorful	awkward	cottagecore	bright color
Cottage	biomimicry	covered in plants	Epcot Japan
cottage, escape	bulging	covered in plants	gilded
cozy	bulging	farmhouse style	good fortune (red and gold)
excess palnts	detailed	garden	inviting but intimidating
free, peaceful	eclectic	Gentrified - by nature	Japanese
homey	extreme connection to anture	grandma-esc	massive
in nature	Functional hodgepodge +	green	ornate +
mysterious	magical	Hansel and Gretl	ornate
natural	mix of materials	in nature	ornate
natural	mix of typologies	inviting	Pagoda
nature	Monty Python	inviting	pointy
nature/spirit/house boundary blurring	organic, alive	light-filled (many windows)	resolute
organic	percarious	natural	tall
ornate	pieced together	organic	tiered
peaceful	ramshackle	overgrown	traditional japanese styel
peaceful, serene	Steam Punk meets Birdmen	overgrown	+
ramshackle	steampunk	pastel palette	
shady cottage-core	unrealistic	peaceful and calm	
	whimsical	pointy	
	wonky	serene	
		serene, green	

Figure 13: An excerpt from the word association research created and distributed by author



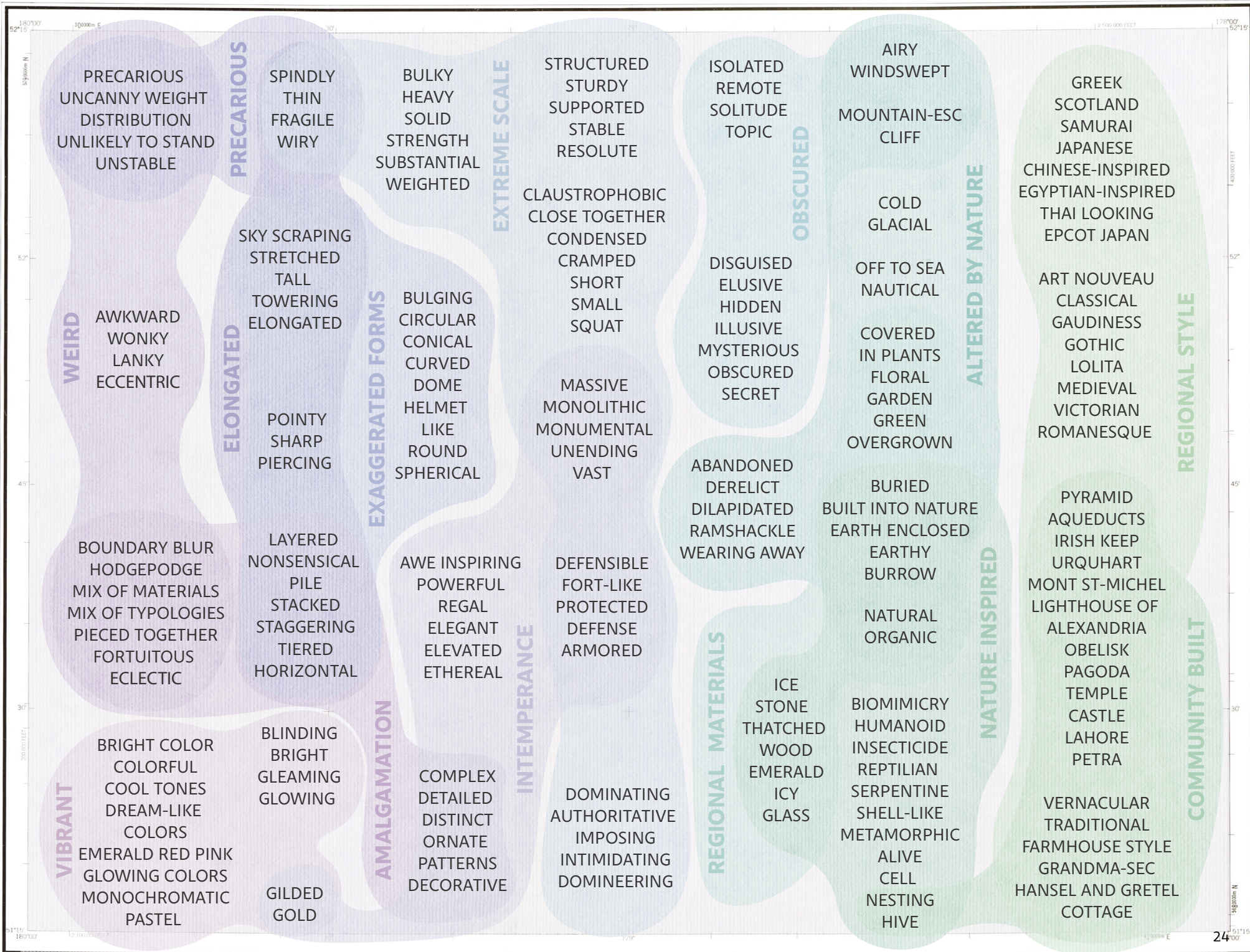
# SYNTHESIZING FANTASY

I THEN **GROUPED THE PROVIDED TERMS INTO A WORD CLOUD BY SYNONYMS OR GENRE GROUPINGS**, AND THEN I THEN **IDENTIFIED HIGHER LEVEL CATEGORIES.**

THESE HIGHER LEVEL CATEGORIES ARE SLOWLY DEFINED THROUGH REAL LIFE COMPARISON OF HISTORICAL AND SIMILAR ARCHITECTURE AS WELL AS DISSIMILAR MODERNIST ARCHITECTURE.

Figure 14: 32 images from the listed 15 different fantasy worlds. 23 people participated in word association, resulting in 632 terms.





**WEIRD**

PRECARIOUS  
UNCANNY WEIGHT  
DISTRIBUTION  
UNLIKELY TO STAND  
UNSTABLE

AWKWARD  
WONKY  
LANKY  
ECCENTRIC

BOUNDARY BLUR  
HODGEPODGE  
MIX OF MATERIALS  
MIX OF TYPOLOGIES  
PIECED TOGETHER  
FORTUITOUS  
ECLECTIC

**VIBRANT**  
BRIGHT COLOR  
COLORFUL  
COOL TONES  
DREAM-LIKE  
COLORS  
EMERALD RED PINK  
GLOWING COLORS  
MONOCHROMATIC  
PASTEL

**PRECARIOUS**

SPINDLY  
THIN  
FRAGILE  
WIRY

SKY SCRAPPING  
STRETCHED  
TALL  
TOWERING  
ELONGATED

POINTY  
SHARP  
PIERCING

LAYERED  
NONSENSICAL  
PILE  
STACKED  
STAGGERING  
TIERED  
HORIZONTAL

BLINDING  
BRIGHT  
GLEAMING  
GLOWING

GILDED  
GOLD

**ELONGATED**

**EXAGGERATED FORMS**

BULKY  
HEAVY  
SOLID  
STRENGTH  
SUBSTANTIAL  
WEIGHTED

BULGING  
CIRCULAR  
CONICAL  
CURVED  
DOME  
HELMET  
LIKE  
ROUND  
SPHERICAL

AWE INSPIRING  
POWERFUL  
REGAL  
ELEGANT  
ELEVATED  
ETHEREAL

COMPLEX  
DETAILED  
DISTINCT  
ORNATE  
PATTERNS  
DECORATIVE

**EXTREME SCALE**

STRUCTURED  
STURDY  
SUPPORTED  
STABLE  
RESOLUTE

CLAUSTROPHOBIC  
CLOSE TOGETHER  
CONDENSED  
CRAMPED  
SHORT  
SMALL  
SQUAT

MASSIVE  
MONOLITHIC  
MONUMENTAL  
UNENDING  
VAST

DEFENSIBLE  
FORT-LIKE  
PROTECTED  
DEFENSE  
ARMORED

DOMINATING  
AUTHORITATIVE  
IMPOSING  
INTIMIDATING  
DOMINEERING

**INTemperANCE**

ISOLATED  
REMOTE  
SOLITUDE  
TOPIC

DISGUISED  
ELUSIVE  
HIDDEN  
ILLUSIVE  
MYSTERIOUS  
OBSCURED  
SECRET

ABANDONED  
DERELICT  
DILAPIDATED  
RAMSHACKLE  
WEARING AWAY

**REGIONAL MATERIALS**

ICE  
STONE  
THATCHED  
WOOD  
EMERALD  
ICY  
GLASS

AIRY  
WINDSWEPT  
MOUNTAIN-ESC  
CLIFF

COLD  
GLACIAL

OFF TO SEA  
NAUTICAL

COVERED  
IN PLANTS  
FLORAL  
GARDEN  
GREEN  
OVERGROWN

BURIED  
BUILT INTO NATURE  
EARTH ENCLOSED  
EARTHY  
BURROW

NATURAL  
ORGANIC

BIOMIMICRY  
HUMANOID  
INSECTICIDE  
REPTILIAN  
SERPENTINE  
SHELL-LIKE  
METAMORPHIC  
ALIVE  
CELL  
NESTING  
HIVE

**ALTERED BY NATURE**

**NATURE INSPIRED**

GREEK  
SCOTLAND  
SAMURAI  
JAPANESE  
CHINESE-INSPIRED  
EGYPTIAN-INSPIRED  
THAI LOOKING  
EPCOT JAPAN

ART NOUVEAU  
CLASSICAL  
GAUDINESS  
GOTHIC  
LOLITA  
MEDIEVAL  
VICTORIAN  
ROMANESQUE

PYRAMID  
AQUEDUCTS  
IRISH KEEP  
URQUHART  
MONT ST-MICHEL  
LIGHTHOUSE OF  
ALEXANDRIA  
OBELISK  
PAGODA  
TEMPLE  
CASTLE  
LAHORE  
PETRA

VERNACULAR  
TRADITIONAL  
FARMHOUSE STYLE  
GRANDMA-SEC  
HANSEL AND GRETEL  
COTTAGE

**REGIONAL STYLE**

**COMMUNITY BUILT**



# SYNTHESIZING FANTASY

TO UNDERSTAND WHAT DIFFERENTIATES FANTASY ARCHITECTURE FROM EXISTING ARCHITECTURE, I LOOK AT THE PRECEDENTS. THROUGH THE COMPARISON WE UNDERSTAND THE IMPORTANCE OF TIES TO HISTORICAL AND REGIONAL ARCHITECTURE, AS WELL AS INCREASING THE UNIQUE CHARACTERISTICS OF THE EXISTING CASE STUDIES, SUCH AS INCREASING SCALE, PRECARIOUSNESS, DETAILING, AND ELONGATING BUILDINGS.

Figure 15: Comparison of 6 Fantasy Architecture with existing Architecture



Spirited Away, Studio Ghibli video still



Himeji Castle, Japan courtesy Google Maps

**Major differences:** Color addition, growth of additional polyp buildings on the base, massive pipe infrastructure

**Major similarities:** Use of materials and traditional typology/building methods



Diagon Alley, Harry potter video still



South Staffordshire, England courtesy Google Maps

**Major differences:** hodgepodge of facade forms, very precarious and wonky lines, cramped

**Major similarities:** use of materials and traditional typology/building methods





Red Keep, Game of Thrones video still



Swallow's Nest, Crimea courtesy Google Maps

**Major differences:** Increased scale and color  
**Major similarities:** Use of materials and traditional typology/ building methods. Both placed on precarious cliffs



Edoras, Lord of the Rings video still



Foteviken Museum, Sweden courtesy Google Maps

**Major differences:** Significantly more detailing, steeper roof pitch, placed precariously on a mountain  
**Major similarities:** use of Nordic materials and traditional typology/ building methods



Northern Water Tribe, A.T.L.A video still



Zhouzhuang, China courtesy Google Maps

**Major differences:** Different local and natural materials, Fantasy is more elevated and elongated  
**Major similarities:** use of materials and traditional typology/ building methods



Rabbit house, Alice in Wonderland video still



Lavenham, England courtesy Google Maps

**Major differences:** Thatched roof and stone base, bright color  
**Major similarities:** use of materials and traditional typology/ building methods and visible precariousness brought on by age



# SYNTHESIZING FANTASY

THESE DEFINED TERMS ARE **TESTED AGAINST MODERNIST ARCHITECTURAL EXAMPLES THAT DO NOT FALL WITHIN THE LITERARY FANTASY AESTHETIC.** I CHOSE MODERNIST ARCHITECTURE BECAUSE OF MICHAEL SALER'S DISCUSSION OF FANTASY GAINING POPULARITY AS A RESPONSE AGAINST MODERNISM. BY COMPARING THE WORD CLOUD TO THESE ARCHITECTURES, THIS CREATED **DEFINITIONS FROM THESE TERMS THAT WERE TIGHT ENOUGH FOR A USABLE FRAMEWORK,** AND THAT THE FRAMEWORK WAS ORGANIZED IN A WAY THAT **REQUIRED COMMUNITY INPUT IN THE CONSTRUCTION, A REGIONALLY BASED STYLE, OR BE INFLUENCED BY NATURE.**

Figure 16: Comparison of Modernist Architecture to the higher level terms and group sourced terms in order to create tight definitions.





Villa Savoye by Corbusier courtesy of creative commons

## REQUIRED TO HAVE AT LEAST ONE OF THESE

### COMMUNITY BUILT

NO INFO FOUND BUT  
UNLIKELY DUE TO  
NOVEL TECHNIQUE AND LACK  
OF DECORATION

### REGIONAL STYLE

NO

### REGIONAL MATERIALS

CONCRETE AND PLASTER DO  
HAVE SOME ORGANIC  
MATERIAL, BUT ARE OFTEN  
COMPOSITES WITH NON  
LOCAL MATERIALS

### NATURE INSPIRED

NO

### INTEMPERANCE

MANY COLUMNS  
ELEVATED

+

### PRECARIOUS

THIN COLUMN

### INTENSE FEELINGS

PEACEFUL  
SAFE  
SERENE

### VIBRANT

GREEN WALL

### ELONGATED

STRETCHED RECTANGLE

### OBSCURED

ISOLATED  
REMOTE

### AMALGAMATION

LAYERED  
REPEATING

+

### WEIRD

PIECED TOGETHER

### ALTERED BY NATURE

+

### EXAGGERATED FORMS

STACKED

### EXTREME SCALE

HEAVY MASS  
THIN COLUMNS

NO



# SYNTHESIZING FANTASY

THROUGH DESIGN TESTING THESE HIGHER LEVEL TERMS, A HIERARCHY WAS ESTABLISHED FROM WHICH TO ORGANIZES DESIGN DECISIONS BY. THIS IS IMPORTANT IN UNDERSTANDING WHAT THE ARCHITECT HAS CONTROL OVER (THE PRIMARY AND SECONDARY CHARACTERISTICS) AND WHAT THE HOME OWNERS MAY BRING TO THE STRUCTURES OVER TIME. THIS BUILDS IN A METHOD OF FUTURE DEVELOPMENT PAST THE DESIGN PHASE.

TO UNDERSTAND HOW TO IMPLEMENT AND DESIGN FOR THESE CRITERIA, I LOOKED AT ARCHITECTS WHO'S WORK SATISFIES MANY OF THE FANTASY CRITERIA AD PRECEDENTS. I COMPILED THEIR BELIEFS FROM PRIMARY AND SECONDARY SOURCES AND COMPARED THE ARCHITECT'S BELIEFS AND METHODOLOGIES TO THE FANTASY TERMS.

Figure 17: Creating a hierarchy of the design criteria to ensure designs are solidified in regional designs, and allows for the expectation of future changes by the owners and nature.

Figure 18- 22: Diagramming ways to implement criteria based on precedent studies.



**T E R T I A R Y  
C H A R A C T E R I S T I C S**

**EXTREME SCALE**

**OBSCURED**

**VIBRANT**

**PRECARIOUS**

**ALTERED BY NATURE**

**S E C O N D A R Y  
C H A R A C T E R I S T I C S**

**EXAGGERATED FORMS**

**ELONGATED**

**INTEMPERANCE**

**AMALGAMATION**

**WEIRD**

**R E Q U I R E M E N T S**

**COMMUNITY BUILT**

**REGIONAL STYLE**

**REGIONAL MATERIALS**

**NATURE INSPIRED**



1:Roe, J. 2012. *Antoni Gaudí. Temporis*. New York: Parkstone International.

\*:Wikimedia Commons

BELIEFS

“the colours used in architecture have to be intense, logical and fertile.”<sup>1</sup>

“In order that an object be beautiful in the highest sense it is necessary that its form has no superfluous detail, but that which is rendered useful to the material conditions.”<sup>1</sup>

METHODS

Gaudí's buildings often combined a number of origins and elements from Gothic, Romanesque and Moorish architecture. They are significant as they signal Domènech's identification of these styles as Spain's three national styles.<sup>1</sup>

“Ornamentation plays an essential part, in that it gives character, but nevertheless it is no more than meter and rhyme in poetry. A concept can be expressed in many ways, but it becomes obscure and pedantic when one wishes to introduce — those pedantic accessories which undermine the clear meaning of thought.”<sup>1</sup>

TERMS

VIBRANT

AMALGAMATION

EXAGGERATED FORMS



Park Güell, 1900, Barcelona\*



Casa Batlló, Barcelona\*



"In this way when an invention is not in harmony with natural laws it is not viable."<sup>1</sup>

"Originality is to return to the origin."<sup>1</sup>

"God has not made any sterile law, that is to say, that all have their application; the observation of these laws and of their applications is the revelation of Divinity. Inventions are the imitations of those applications (a plane is an imitation of an insect; a submarine, of a fish). In this way when an invention is not in harmony with natural laws it is not viable."<sup>1</sup>

Gaudí sought out the ruins of once-great buildings and the traces of Catalonia's history.<sup>1</sup>

Although Gaudí did use modern materials, through his team of assistants he promoted the use of traditional materials.<sup>1</sup>

Produced simple designs using economically viable materials such as brick, stone and tiles.<sup>1</sup>

## NATURE INSPIRED

## REGIONAL MATERIALS

## REGIONAL STYLE



Casa Milà, 1906, Barcelona\*



Sagrada Família, 1882- present day, Barcelona\*



# EUGENE TSUI

1: "Nature's Architect."  
1994. Popular Science, 06, 74-77.

2: Mabanta, Alex. 2013. "The man behind the world's safest house."

3: Katauskas, Ted. 05/01/1999.  
"Architect Eugene Tsui Uses Natural Elements as the Basis for His Extraterrestrial-Like Residences." Architectural Record 187 (5): 384-384.

4: Tsui, Eugene. "Evolutionary architecture."

\*Tsui, Eugene. "Tsui Design & Research, Inc."

## BELIEFS

Architecture "should be more alive--colorful and lightweight, like a living organism."<sup>1</sup>

"Nature doesn't build boxes."<sup>1</sup>

## METHODS

Uses materials that preform multiple functions.<sup>4</sup>

Structural systems categories:  
Combined structural shapes and forms, parabolic forms, mound forms, tension/membrane structure, sphere, egg/bell shape, tube cylinder form<sup>4</sup>

"Preserve the natural environment by minimizing the "footprint" of the building – span over the site or build vertically if possible"<sup>4</sup>

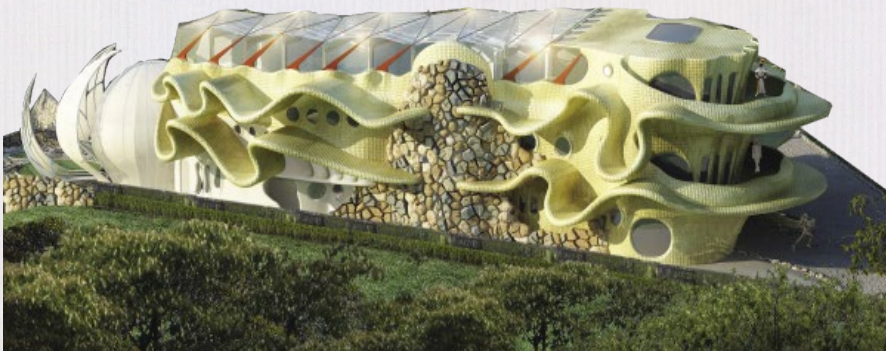
## TERMS

VIBRANT

AMALGAMATION

EXAGGERATED FORMS

PRECARIOUS



Rendering of Tsui's proposed live-work space and educational center in San Pablo, CA. Credits: Eugene Tsui\*



Watsu Center Credits: Eugene Tsui\*



"We are introducing and implementing the universal principle of strength-to-weight ratio that is found everywhere in nature."<sup>2</sup>

"Uses the intelligence of nature as a design directive and integrates natural phenomena and processes as an essential aspect of the resultant design."<sup>4</sup>

"Adapts to local conditions and resources and implements available labor, using natural diversity as a means to conserve energy and create the most efficient structure and environmental relationship."<sup>4</sup>

Uses mostly recycled or low energy causing materials like tires and aluminum cans<sup>1</sup>

"Adapted a superior insulator from the insect world: a wasp nest. Fabricated from wood pulp and wasp spit, the nest walls have double the insulating capacity of fiberglass batts of the same thickness."<sup>1</sup>

"Considers indigenous historical practices, lifestyles, values, and technologies as a basis for current problem solving and design development."<sup>4</sup>

Seek time and labor conserving means of construction and educate contractors.<sup>4</sup>

## REGIONAL MATERIALS

## NATURE INSPIRED

## REGIONAL STYLE

## COMMUNITY BUILT



Ojo Del Sol. Credits: Eugene Tssui\*



Flintstone House. Credits: Eugene Tssui\*



- 1: Hundertwasser, Friedensreich. "Hundertwasser."
- 2: Hundertwasser, Friedensreich. "Mouldiness Manifesto against Rationalism in Architecture."
- 3: Hundertwasser, Friedensreich. "There Are No Evils in Nature. There Are Only Evils of Man."
- 4: Hundertwasser, Friedensreich. "Window Dictatorship and Window Rights."
- 5: Hundertwasser, Friedensreich. "The House Should Not Be Measured by Normal Standards".

\*.Wikimedia Commons

BELIEFS

METHODS

TERMS

"The apartment-house tenant must have the freedom to lean out of his window and as far as his arms can reach transform the exterior of his dwelling space. And he must be allowed to take a long brush and as far as his arms can reach paint everything pink"<sup>2</sup>

Making the use of the ruler and T Square illegal<sup>2</sup>

"The outer wall is not perfectly straight and flat like hardboard, but natural, almost imperceptibly humpy, built by hand or with interspersed mosaics and ornaments."<sup>5</sup>

Mixes different styles all together, specifically in windows<sup>4</sup>

"The apartheid of window races must cease."<sup>4</sup>

"A few balconies of various kinds and sizes, placed ornamentally and organically."<sup>5</sup>

"I will put irregular ceramic lines on the outer façade"<sup>5</sup>

VIBRANT

EXAGGERATED FORMS

INTEMPERANCE

AMALGAMATION





"A part of the old house façade which is being torn down comprising two superimposed windows with stucco in the old Empire style, must be preserved and incorporated into the new house."<sup>5</sup>

The Architect, Brick layer, and Inhabitant must be in unity or the Architecture is a crime<sup>1</sup>

"The architect' only function should be that of technical advisor, i.e., answering questions regarding materials, stability, etc. The architect should be subordinate to the occupant (tenant, owner, lodger) or at least to the occupant's wishes."<sup>2</sup>

"Tree tenants are trees growing out of windows, thus providing the sterile, vertical house surface with greenery."<sup>5</sup>

The tree tenant tubs, which contain up to one cubic meter of dirt, have root baskets of thick stainless-steel rods so the roots can get a good hold.<sup>1</sup>

"The horizontal belongs to nature, the vertical belongs to man. This means where snow and rain fall vegetation should grow in cities"<sup>1</sup>

Require a "democratic distribution of light and air."<sup>5</sup>

"The steps of differing height, width and of varying materials."<sup>5</sup>

"The storeys should get lower towards the top. Lower down, higher storeys, larger windows"<sup>5</sup>

REGIONAL STYLE

COMMUNITY BUILT

ALTERED BY NATURE

EXTREME SCALE



Hundertwasserhaus in Vienna, 52 unique unit apartment with some "tree tenant" units\*



Art house in Rogner Bad Blumau\*



1: Interview with Rodger Dean. 2019.

2: Greenland, Colin, and Roger Dean. "Radical architecture."

3: Dominy Hamilton, and Carla Capalbo, "Roger Dean: Views"

## BELIEFS

"the brutal, oppressive blandness of a lot of modern architecture has become really damaging"<sup>1</sup>

Further glances reveal not forms but form, mathematically perfect, embodying a center as secret and mysterious as the whorl of a seashell.<sup>3</sup>

Surface decoration, says Dean, is not only beautiful but primarily utilitarian<sup>2</sup>

## METHODS

surfaces which are curved, asymmetrical, and continuously changing in plane.<sup>2</sup>

The resulting style can be anything from Moorish to mock Tudor.<sup>2</sup>

## TERMS

\*: Dean, Rodger. "Home for Life."

\*\* : Visionesse. "Roger Dean."

EXAGGERATED FORMS

AMALGAMATION

INTEMPERANCE



New Millennium town or city drawing \*



Bathroom for "House for the New Millenium" \*\*



This house is unique. It burgeons from the earth. It sprouts. It flowers. It clusters. Now it's a hive. Now a clump of grapes. Now a clutch of eggs. Now a growth of coral. Now of crystals. It is all of these things. It is none of these things. Because it is itself, and only and always a house. Strange. Yes. Strangely familiar. Strangely natural. Strangely correct. And friendly, very friendly.<sup>3</sup>

"Investigate knowledge as mammalian as the way a rabbit digs its burrow, and as sophisticated as the ancient martial art of fortress building."<sup>2</sup>

The wishes and fantasies of children and adults are built into Dean's plans of architecture.<sup>2</sup>

"We need harmony with our environment"<sup>2</sup>

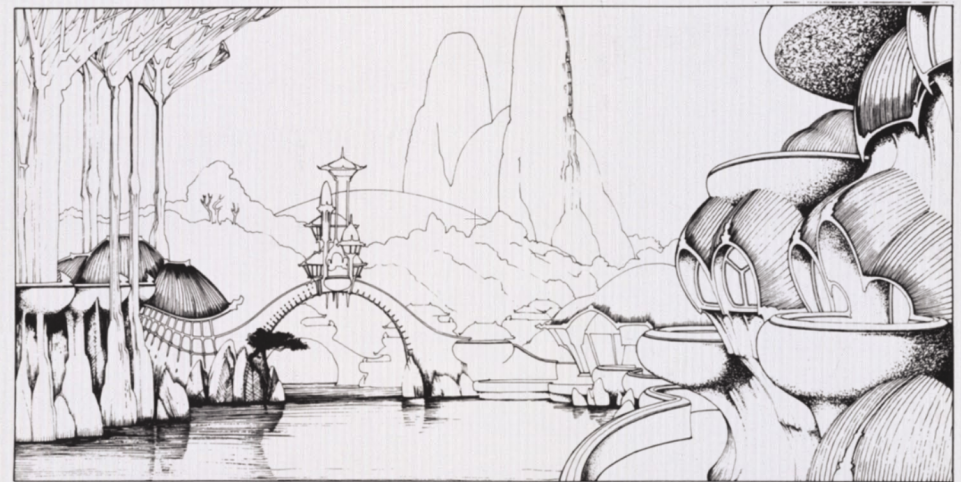
Architecture seems to have grown from the earth<sup>3</sup>

NATURE INSPIRED

COMMUNITY BUILT



Entrance and bedroom for "House for the New Millennium" \*\*



The holiday village on a lake, with dome and towers in the background and hotel at night.<sup>2</sup>



1: Gillin, Jaime. "Home Tours: Terunobu Fujimori."

2: Phaidon Editors "Terunobu Fujimori's teetering tea houses."

BELIEFS

As a historian he wanted to escape the expectations of critics for a historical building, as well as avoid any similarities to his architect friends like Tado Ando<sup>1</sup>

"My work is all about keeping the fun of childhood alive"<sup>1</sup>

METHODS

Uses tradition and natural elements local to the sites at which he works<sup>1</sup>

- Mud,
- Wood, (Yakisugi)
- Stone
- Living plants
- Thatched roof
- wood roof

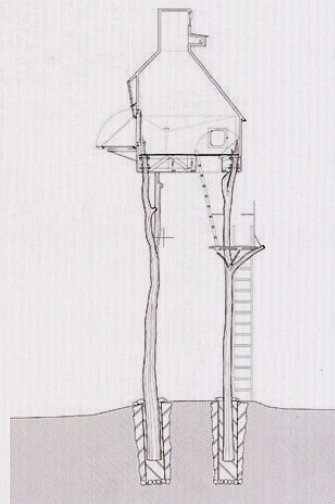
He makes his architectural models by hacking tree stumps into abstract, sculptural shapes using a chainsaw.<sup>1</sup>

TERMS

REGIONAL MATERIALS



Coal House<sup>1</sup>



The Too-High Tea House<sup>1</sup>

EXAGGERATED FORMS



Chard Ceder House<sup>1</sup>



"My dream is to grow plants on buildings just as the human body grows hair"<sup>1</sup>

Fujimori wants visitors to "be a little afraid" on their way up; it's "a device to make you feel and think differently in this space."<sup>1</sup>

"My intention is to visibly and harmoniously connect two worlds—the built world that mankind creates with the nature God created."<sup>1</sup>

Averages about 1 building per year because Fujimori hires professionals to do all the structural and electrical work but "When the structure is nearly complete, this loose collective of close friends—a painter, a novelist, a book publisher, a sake brewer, a priest—gather to do whatever unusual task Fujimori has set aside for them"<sup>1</sup>

Doesn't have a specified firm, but hires directly from the school he teaches at to detail his already drawn concept<sup>1</sup>

EXTREME SCALE

PRECARIOUS

ALTERED BY NATURE

COMMUNITY BUILT



Roof House<sup>2</sup>



Nemunoki Museum of Art<sup>1</sup>



# SYNTHESIZING FANTASY

Using the conglomerate terms, and helping define and limit these terms through the beliefs of other architects, we can create criteria that can then be tested by myself and colleagues. I was able to create a list of existing ways to incorporate fantasy into a building, for example to incorporate exaggerated forms into your building you can use structural forms like parabolas and mounds, allow for bumpy walls, create asymmetrical surfaces, and model a building by carving away from a material.

I then combine all of this knowledge, underneath the higher level categories. This consists of word association synonym terms placed in a formula, an oxford definition of the category, Methods used by other architects to achieve this category,

FOR EXAMPLE TO **INCORPORATE EXAGGERATED** FORMS INTO YOUR BUILDING YOU CAN USE STRUCTURAL FORMS LIKE **PARABOLAS AND MOUNDS, ALLOW FOR BUMPY WALLS, CREATE ASYMMETRICAL SURFACES, AND MODEL A BUILDING BY CARVING AWAY FROM A MATERIAL.**

Figure 23 (right): A compilation of precedent methods and beliefs in relation to the high level fantasy terms.

Figure 24-38: Information compilation for each of the higher level terms. This includes the synonym group names, an oxford definition of the term, precedent methods and beliefs, and source material that exemplifies this higher level term based on the word association research.





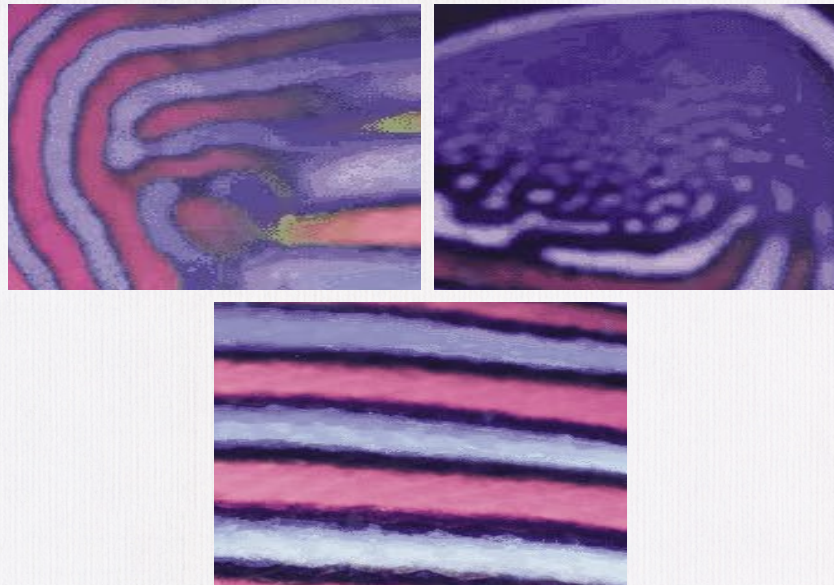
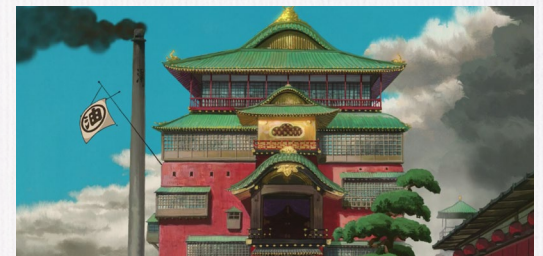


# VIBRANT

BRIGHT + GILDED +  
COLORFUL  
Having much or  
varied color; bright,  
lively, exciting<sup>1</sup>

Use intense and  
logical colors<sup>AG1</sup>

Architecture “should  
be more alive-colorful  
and lightweight, like a  
living organism.”<sup>ET1</sup>



NATURAL VIBRANCY

<sup>1</sup> “Oxford Languages And Google - English | Oxford Languages” 2021



MIXED + STACKED +  
PATTERN  
The action, process, or  
result of combining or  
uniting<sup>1</sup>

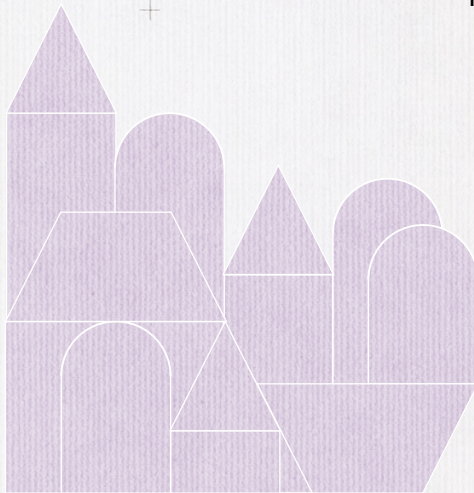
Combine the  
regional styles  
to create a  
unique structure  
for the area.<sup>AG1</sup>

Using natural  
inspiration can  
begin to look  
like existing  
styles<sup>RD2</sup>

+  
Mix sizes and styles and place details  
like windows and balconies  
ornamentally and organically<sup>FH5</sup>



MIX



STACKED



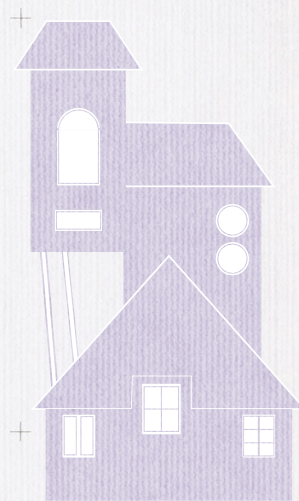
PATTERN



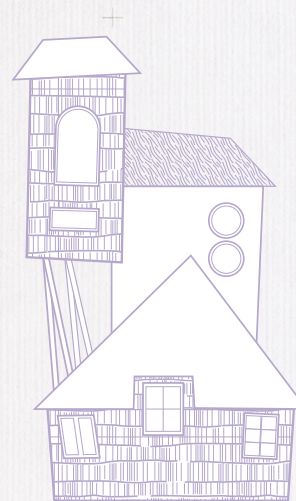


MIXED + PRECARIOUS + WONKY

Suggesting something  
supernatural; uncanny<sup>1</sup>



PRECARIOUS



WONKY

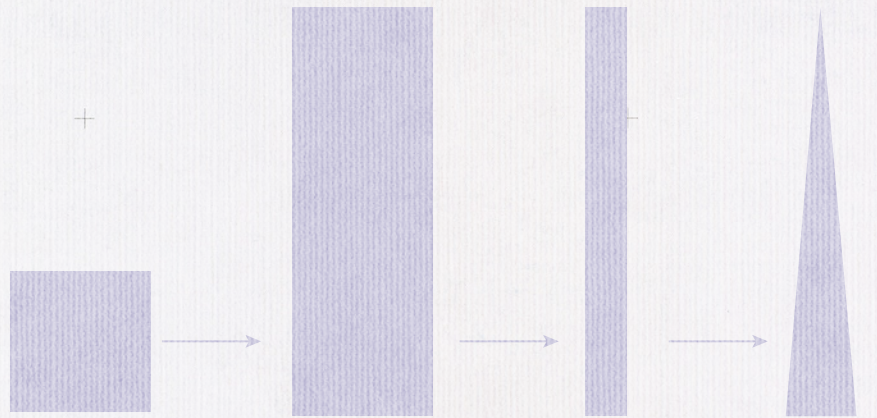




# ELONGATED

TALL + THIN + SHARP

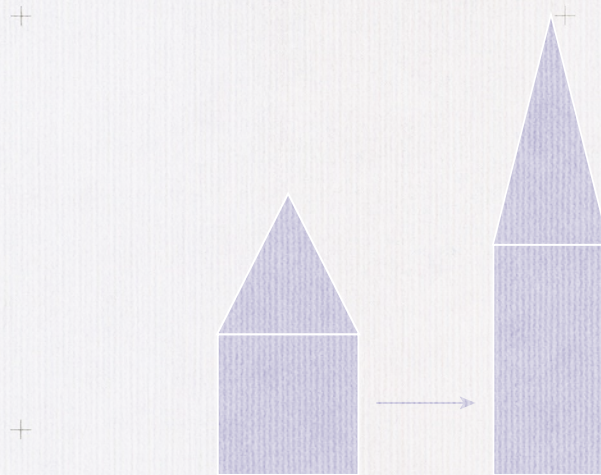
Long in relation to width,  
especially unusually so.<sup>1</sup>



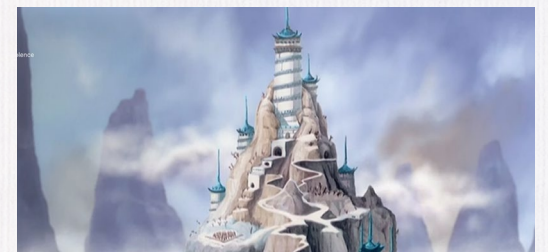
TALL

THIN

SHARP



ELONGATED



<sup>1</sup> "Oxford Languages And Google - English | Oxford Languages" 2021



ROUNDED + PIERCING +  
STRETCHED + STACKED  
Forms altered beyond  
normal proportions<sup>1</sup>

+

Create hand  
made bumpy  
walls<sup>FH5</sup>

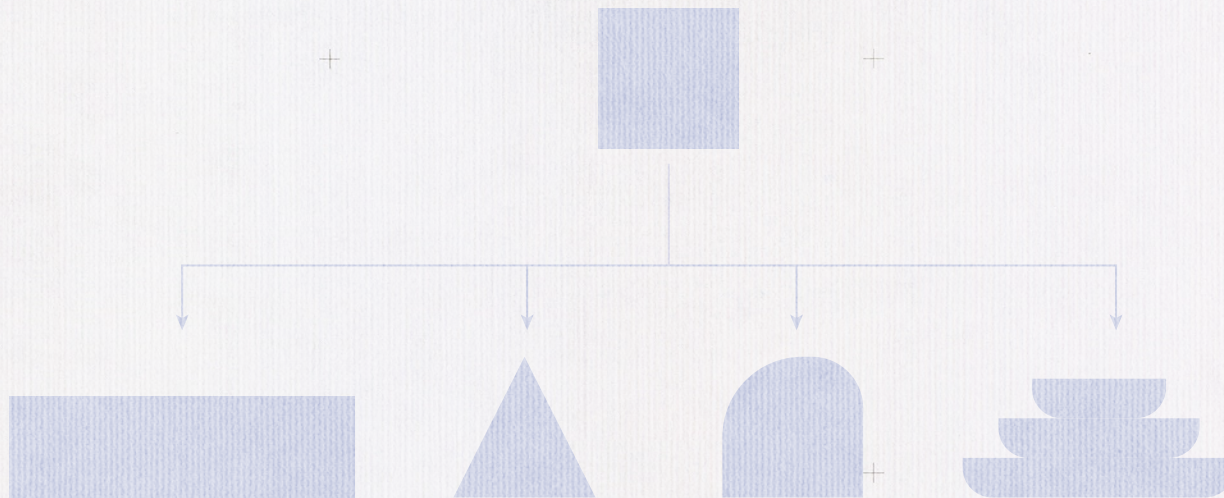
Combined structural shapes and  
forms, parabolic forms, mound forms,  
tension/membrane structure, sphere,  
egg/bell shape, tube cylinder forms<sup>ET4</sup>

Model by carving  
away to create  
exaggerated  
forms<sup>TF1</sup>

Use curved,  
asymmetrical, and  
continuously changing  
in plane surfaces.<sup>RD2</sup>

+

+

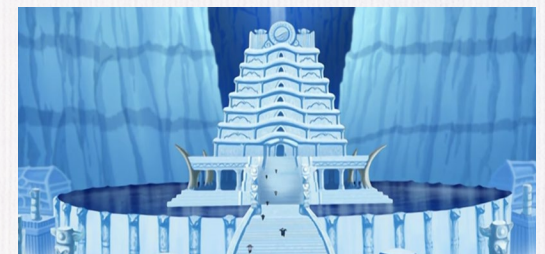


STRETCHED

PIERCING

ROUNDED

STACKED



<sup>1</sup> "Oxford Languages And Google - English | Oxford Languages" 2021

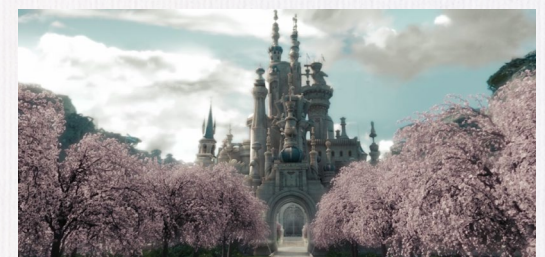


# INTEMPERANCE

MASSIVE + REGAL +  
ORNATE + GILDED  
Lack of moderation or  
restraint.<sup>1</sup>

Use  
decoration  
for utility<sup>RD2</sup>

Decorate  
irregularly  
with local  
materials<sup>FH5</sup>



<sup>1</sup> "Oxford Languages And Google - English | Oxford Languages" 2021

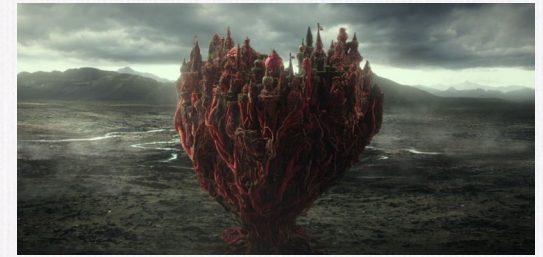
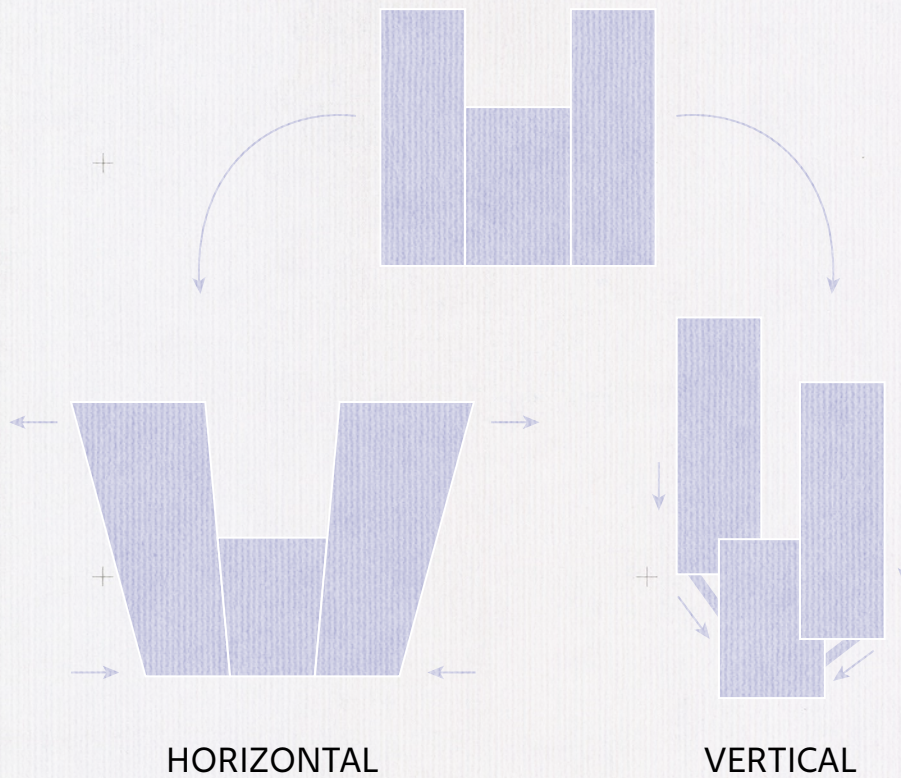


# PRECARIOUS

UNSTABLE + SPINDLY  
+ BULKY  
Not securely held or in position; dangerously likely to fall or collapse.<sup>1</sup>

"Preserve the natural environment by minimizing the "footprint" of the building – span over the site or build vertically if possible"<sup>ET4</sup>

Fujimori wants visitors to "be a little afraid" on their way up; it's "a device to make you feel and think differently in this space."<sup>TF1</sup>





CRAMPED + BULKY +  
MASSIVE + DOMINATING  
Furthest from the  
center or a given point;  
outermost<sup>1</sup>

To have equitable light  
access the story hight and  
window size should increase  
towards the bottom floors<sup>FHS</sup>



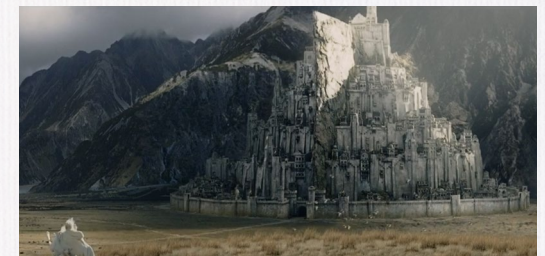
CRAMPED



MASSIVE



HUNTERWASSER'S EXTREME SCALE



1 "Oxford Languages And Google - English | Oxford Languages" 2021



DISGUISED + ISOLATED

Keep from being seen;  
conceal<sup>1</sup>

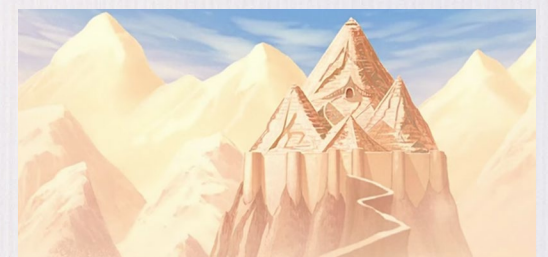
+

+

ISOLATED



DISGUISED





ICE + STONE + WOOD + THATCH

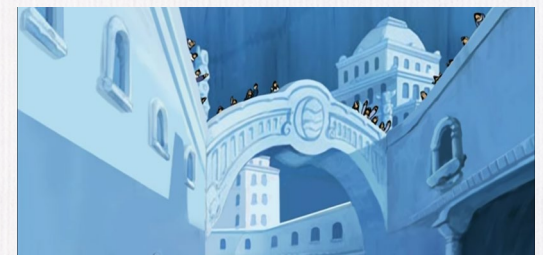
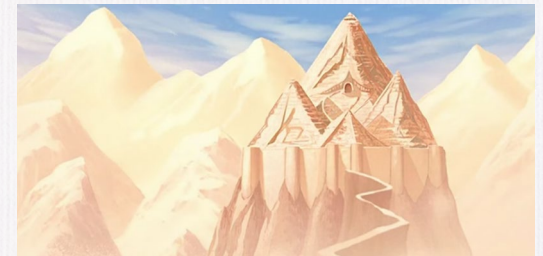
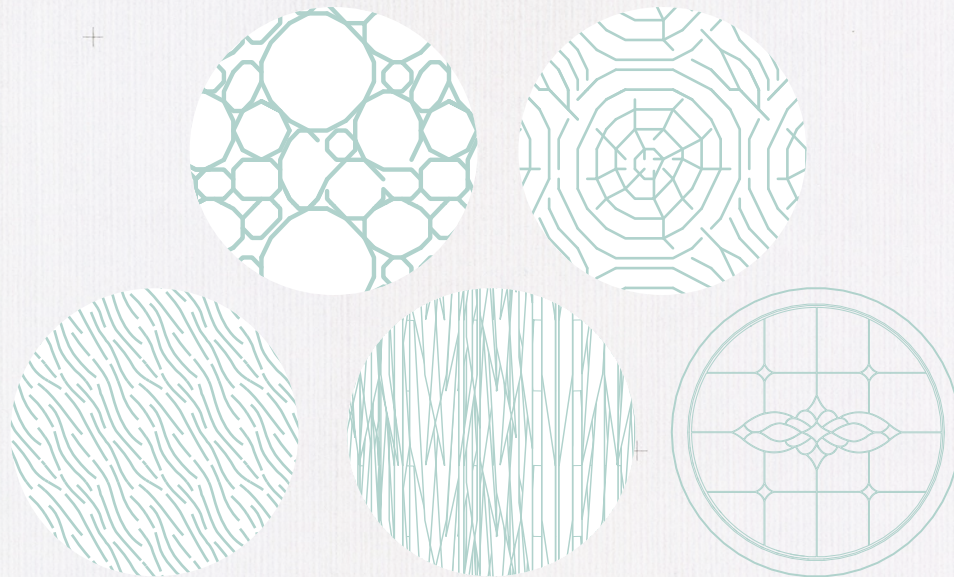
Materials taken from the same region as construction, often organic but can also be recycled or reused materials.<sup>1</sup>

On an occupied site, use existing structures and local architectural details in a new build<sup>FH5</sup>

Promote the use of traditional materials.<sup>AG1</sup>

Uses mostly recycled or low energy causing materials like tires and aluminum cans<sup>ET1</sup>

Use tradition and natural elements local to the sites at which he works<sup>TF1</sup>



1 "Oxford Languages And Google - English | Oxford Languages" 2021



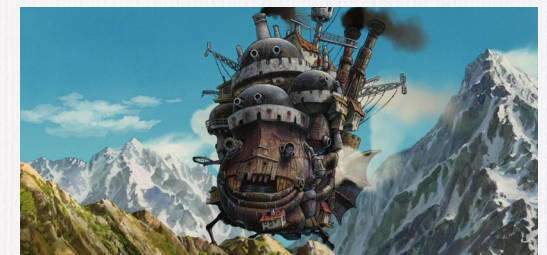
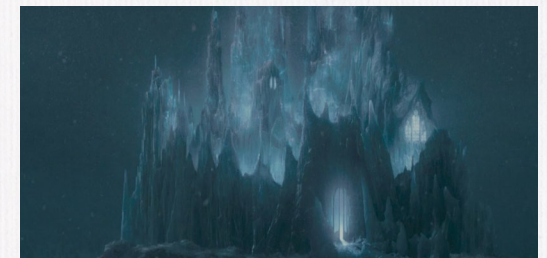
## BIOMORPHIC + NATURAL

Inspired by or created from nature (such as trees, animals ect.) or natural processes (such as growth, photosynthesis, decomposition ect.)<sup>1</sup>

"In this way when an invention is not in harmony with natural laws it is not viable."<sup>AG1</sup>

Architecture seems to have grown from the earth<sup>RD3</sup>

"Investigate ...the way a rabbit digs its burrow, and as sophisticated as the ancient martial art of fortress building."<sup>RD2</sup>





OVERGROWN + WORN + BURIED  
Nature changes or causes a change in character or composition of the structure.<sup>1</sup>

"My dream is to grow plants on buildings just as the human body grows hair"<sup>TF1</sup>

"Tree tenants are trees growing out of windows"<sup>FH5</sup>

"The horizontal belongs to nature, the vertical belongs to man. This means where snow and rain fall vegetation should grow in cities"<sup>FH1</sup>

PLANT



EARTH



ON

BURIED

COVERED



<sup>1</sup> "Oxford Languages And Google - English | Oxford Languages" 2021

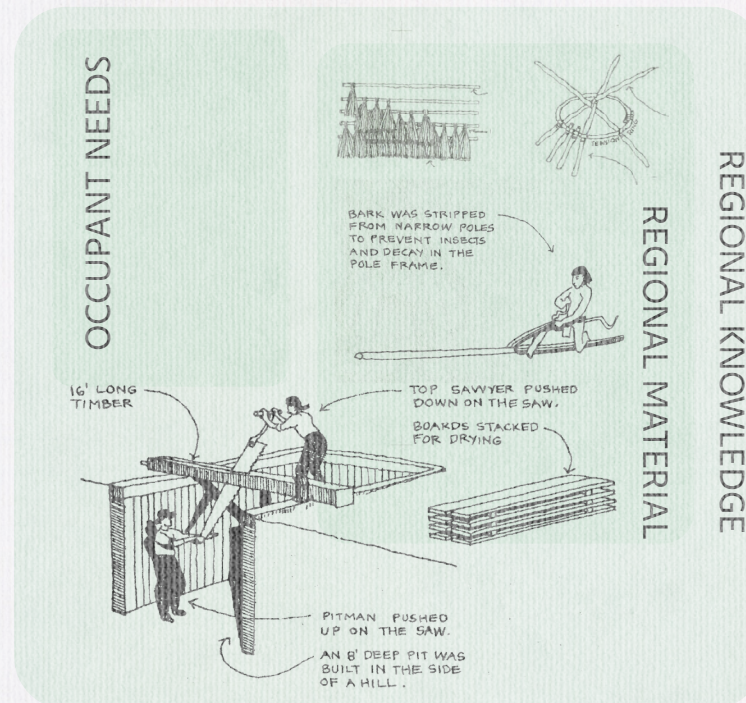
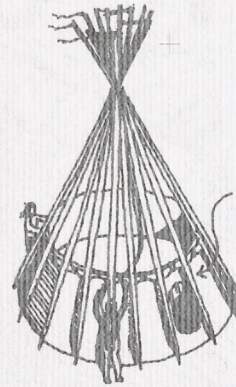


## REGIONS + VERNACULAR

Resulting from the collaboration of community members of a group.<sup>1</sup>

Seek time and labor conserving means of construction and educate contractors.<sup>ET4</sup>

The architect should answering questions regarding materials, stability, etc. but be subordinate to the occupant's wishes.<sup>FH2</sup>



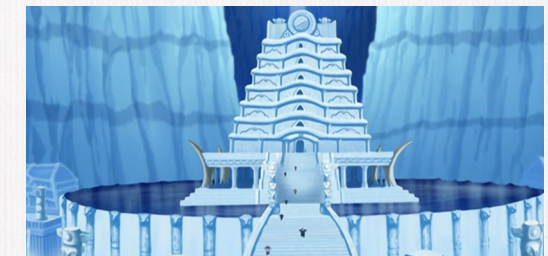
<sup>1</sup> "Oxford Languages And Google - English | Oxford Languages" 2021



VERNACULAR + ANCIENT  
+ ERA + ICON  
Variations in architectural  
style that is tied to  
geography.<sup>1</sup>

Search for a  
locations full  
built history for  
inspiration<sup>AG1</sup>

Consider indigenous historical  
practices, lifestyles, values,  
and technologies to solve  
current problems<sup>ET4</sup>



1 "Oxford Languages And Google - English | Oxford Languages" 2021



# SYNTHESIZING FANTASY

FIGURE 39:  
USING THE CONGLOMERATE TERMS, AND HELPING  
DEFINE AND LIMIT THESE TERMS THROUGH THE BELIEFS  
OF OTHER ARCHITECTS, WE CAN CREATE RIGOROUS  
CRITERIA THAT CAN THEN BE TESTED BY MYSELF AND  
COLLEAGUES.



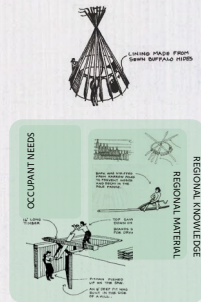
## PRIMARY DESIGN CONSIDERATIONS : REQUIRED

COMMUNITY BUILT

REGIONS + VERNACULAR  
Resulting from the collaboration of community members of a group

Seek time and labor consuming means of construction and educate contractors.<sup>100</sup>

The architect should answer questions regarding materials, stability, etc. but be subordinate to the occupant's wishes.<sup>101</sup>



REGIONAL STYLE

VERNACULAR + ANCIENT + ERA + ICON

Variations in architectural style that is tied to geography

Search for a location's past history for inspiration.<sup>102</sup>

Consider indigenous historical practices, lifestyles, values, and technologies to solve current problems.<sup>103</sup>



REGIONAL MATERIALS

ICE + STONE + WOOD + THATCH

Materials taken from the same region as construction, often organic but can also be recycled or reused materials

On an occupied site, use existing structures and local architectural details in a new build.<sup>104</sup>

Promote the use of traditional materials.<sup>105</sup>

Uses mostly recycled or low energy causing materials like trees and aluminum can.<sup>106</sup>

Use tradition and natural elements local to the site at which he works.<sup>107</sup>



NATURE INSPIRED

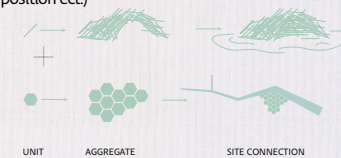
BIOMORPHIC+ NATURAL

Inspired by or created from nature (such as trees, animals ect.) or natural processes (such as growth, photosynthesis, decomposition ect.)

"In this way when an invention is not in harmony with nature, it is not viable."<sup>108</sup>

Architecture seems to have grown from the earth.<sup>109</sup>

"Investigate...the way a rabbit digs its burrow, and as sophisticated as the ancient martial art of fortress building."<sup>110</sup>



## SECONDARY DESIGN CONSIDERATIONS : TRANSPOSE OR SELECTION CRITERIA

WEIRD

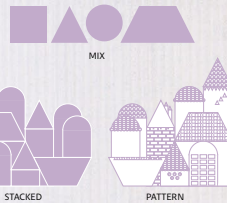
MIXED + PRECARIOUS + WONKY  
Suggesting something supernatural; uncanny



AMALGAMATION

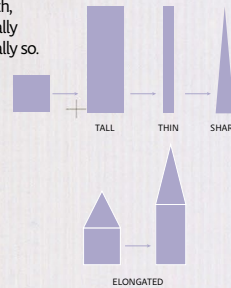
MIXED + STACKED + PATTERN

The action, process, or result of combining or uniting



ELONGATED

TALL + THIN + SHARP  
Long in relation to width, especially unusually so.



INTEMPERANCE

MASSIVE + REGAL + ORNATE + GILDED  
Lack of moderation or restraint.



EXAGGERATED FORM

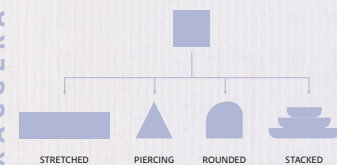
ROUNDED + PIERCING + STRETCHED + STACKED  
Forms altered beyond normal proportions

Create hand made bulky walls.<sup>111</sup>

Combined structural shapes and forms, parabolic forms, round forms, and exaggerated structural system, egg-like shape, tube cylinder forms.<sup>112</sup>

Model by carving away to create exaggerated forms.<sup>113</sup>

Use curved, asymmetrical, and continuously changing in plane surfaces.<sup>114</sup>



## TERTIARY DESIGN CONSIDERATIONS : DEVELOPMENTAL, SUCH AS NEIGHBORHOOD DESIGN, OR HOME OWNER ADDITIONS

VIBRANT

BRIGHT + GILDED + COLORFUL  
Having much or varied color; bright, lively, exciting

Use intense and logical colors.<sup>115</sup>

Architecture "should be more alive-colored and lightweight, like a living organism."<sup>116</sup>

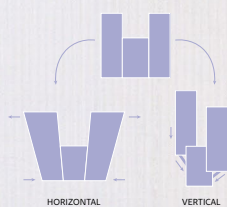


PRECARIOUS

UNSTABLE + SPINDLY + BULKY  
Not securely held or in position; dangerously likely to fall or collapse.

"Preserve the natural environment by minimizing the footprint of the building - span over the site or build vertically if possible."<sup>117</sup>

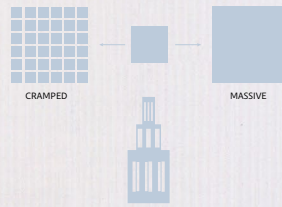
Figurini wants visitors to "be a little afraid" on their way up, it's "a device to make you feel and think differently in this space."<sup>118</sup>



EXTREME SCALE

CRAMPED + BULKY + MASSIVE + DOMINATING  
Furthest from the center or a given point; outermost

To have equitable light across the story height and window size should increase towards the bottom floor.<sup>119</sup>



HUNTERWASSER'S EXTREME SCALE

OBSCURED

DISGUISED + ISOLATED  
Keep from being seen; conceal



ALTERED BY NATURE

OVERGROWN + WORN + BURIED  
Nature changes or causes a change in character or composition of the structure

"My dream is to grow plants on buildings just as the human body grows hair."<sup>120</sup>

"Tree tenants are trees growing out of windows."<sup>121</sup>

"The horizontal belongs to nature, the vertical belongs to man. This means where money and can fall vegetation should grow in cities."<sup>122</sup>





# DESIGNING WITH FANTASY

## MUST MAINTAIN FROM EXISTING TYPOLOGY:

- OFF SITE BUILD
- TRANSPORTABLE SCALE
- LOW COST MATERIALS AND LABOR

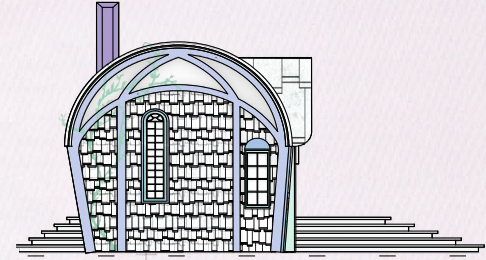
Figure 39:  
Using this framework I redesigned a 13.5 foot high by 18 foot wide trailer in 4 cities I have lived in and am uniquely knowledgeable about. The goal of this is to show that through the framework a more “placed” and regionally recognized type of architecture can be created and promoted. The trailer was selected because of its economic availability, and its inherent mass productive style that we can design into a more regional style, and more community built. These redesigns will be based on information gathered about local housing types, local economic productions, Unique attributes, and site considerations

Figure 40-44:  
Shows the research gathered to design from in order to fulfill the regional style and material. The highlighted information is used in the designs to the right.

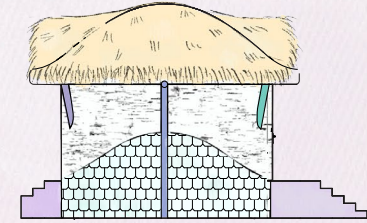
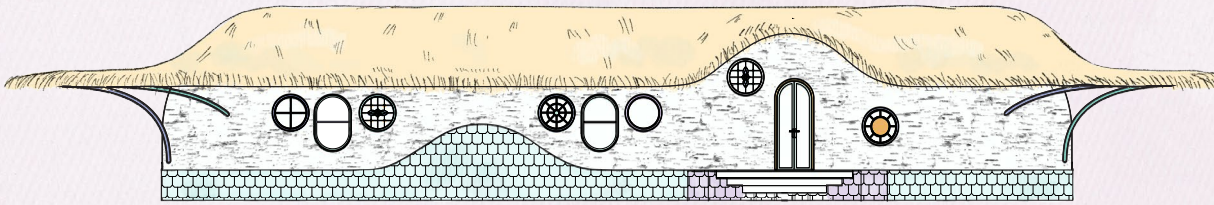


# TRAILER

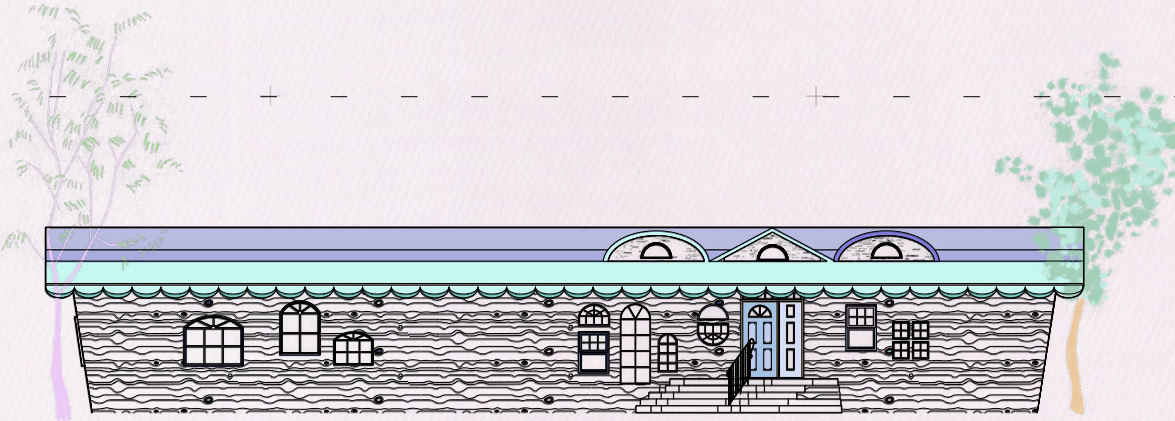
SYRACUSE  
NY



SAINT LOUIS  
MO



ASHEVILLE  
NC

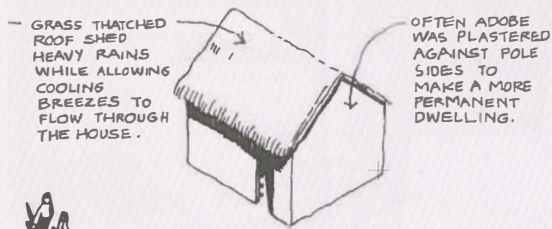


ANCHORAGE  
AK

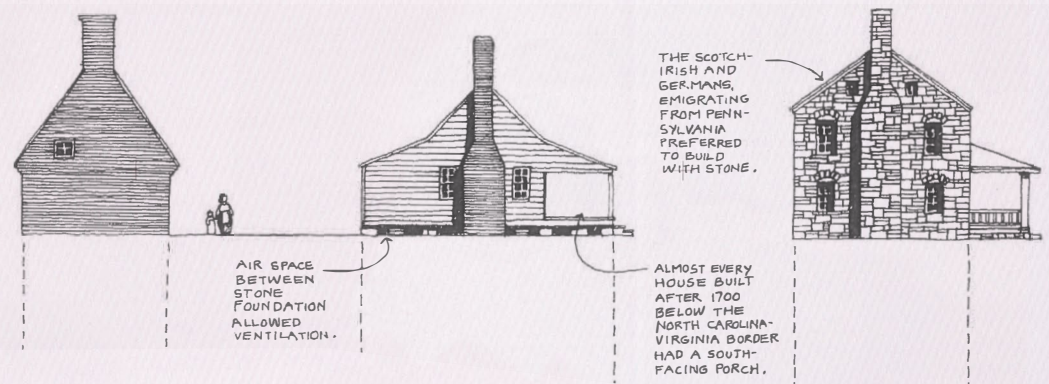




# A S H E V I L L E S C

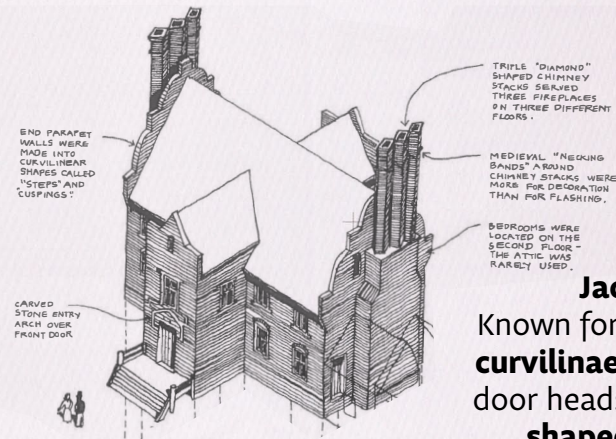


**Rectangular Gabled roof Pole and Thatch<sup>2</sup>**



**Southern Colonial<sup>2</sup>**

A requirement below Virginia is a **south facing porch**. Gambrel roofs are common with wide dormers. Additional wings are placed in T or L shapes. They are built facing a prevailing wind



**Jacobian<sup>2</sup>**

Known for the **decorated curvilinear gabled walls**, door heads, and **diamond shaped chimneys**

## LOCAL HOUSING TYPES

### Native communities:

S'atsoyaha (Yuchi), Tsalgauwetiya (Cherokee East), Catawba<sup>1</sup> Known for the Pole and Thatch house pictured above<sup>2</sup>

### Colonial communities:

Eastern housing types: Adams, Norman, Stick, Shingle, Early Gothic

Revival, Federal, Georgian

Mid Atlantic: Jacobean

Southern: Southern Colonial<sup>2</sup>



**Adam House<sup>2</sup>**

Known for Grey facades with **colorful detailing**, narrow windows with a **semi elliptical window over a covered deck**, slender columns, wrought iron, curved stairs, and a brick basement

<sup>1</sup> "Native Land Digital."

<sup>2</sup> Lester Walker, "American Homes"



# A N C H O R A G E   A K



**Athabaskan Log and Sod Cabin**<sup>2</sup>

courtesy of wiki commons at the Alaskan Native Heritage Center

## LOCAL HOUSING TYPES

### **Native communities:**<sup>1</sup>

Dena'ina Athabaskan known for the log and sod cabin<sup>2</sup> as seen to the right courtesy of Google Maps<sup>3</sup>

### **Colonial communities:**

Russian Orthodox as seen to the right<sup>4</sup>, Scandanavian



**Figure?: Russian Orthodox Church in Alaska**

courtesy of wiki commons

<sup>1</sup> "Native Land Digital."  
<sup>3</sup> Alaska Native Heritage Center  
<sup>4</sup> Google Maps  
<sup>5</sup> Church of the Holy Ascension, Wikimedia



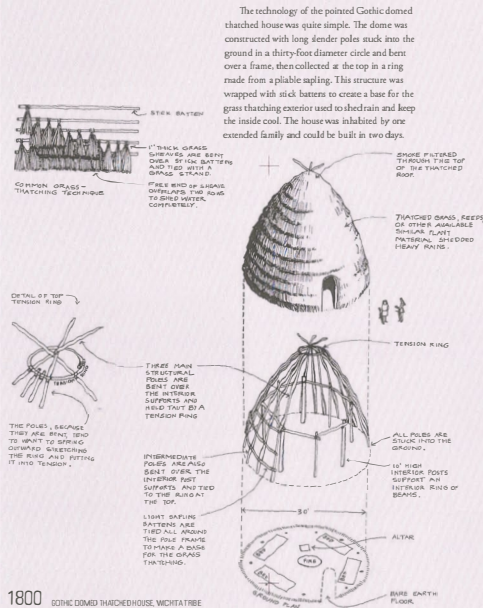
# SAINT LOUIS MO

THE EARLIEST WIGWAMS WERE MADE WITH BARK STRIPS HUNG INSIDE A BENT POLE FRAME.



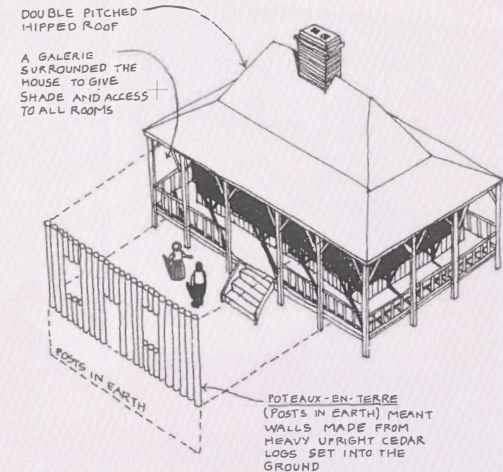
**Wigwam**<sup>2</sup>

Curved sapplings were used for stucture with **Birch Bark walls**.



**Gothic Domed Thatch**<sup>2</sup>

Uses a gothic dome curved roof that is **covered in thatch and curved opening**



**French Revival**<sup>2</sup>

Known for a **double pitched** hipped roof and **gallery covered exterior**

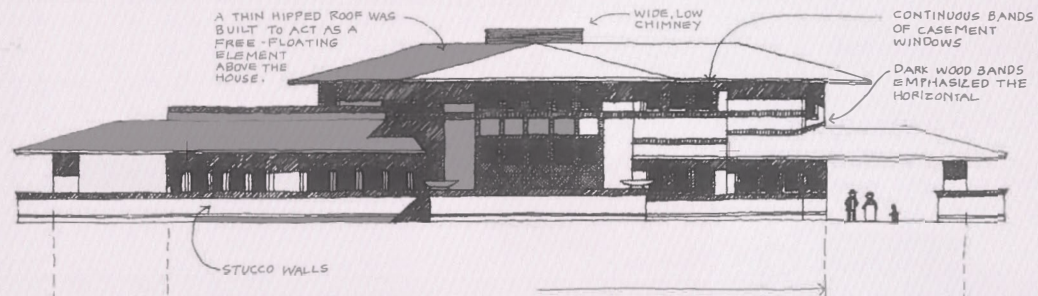
## LOCAL HOUSING TYPES

### Native communities

Quapaw, Ochethi Sakowin, Myaamia, Osage, Kaskaskia, Kiiaapoi (Kickapoo)<sup>1</sup> Known for the Wigwam and Gothic Domed Thatched building above.<sup>2</sup>

### Colonial communities:

The Mississippi River Valley: French Colonial  
The Midwest: Prairie style, Egyptian revival



**Prairie Style**<sup>2</sup>

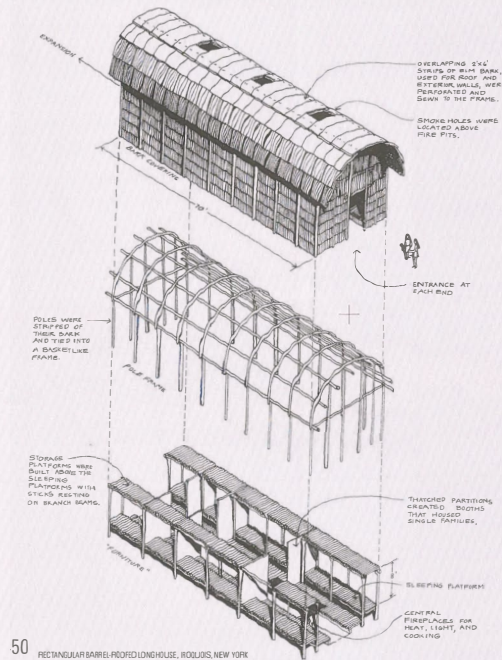
Known for **extreme horizontality**, stucco walls, hipped roof, and wide low chimneys.

<sup>1</sup> "Native Land Digital."

<sup>2</sup> Lester Walker, "American Homes"



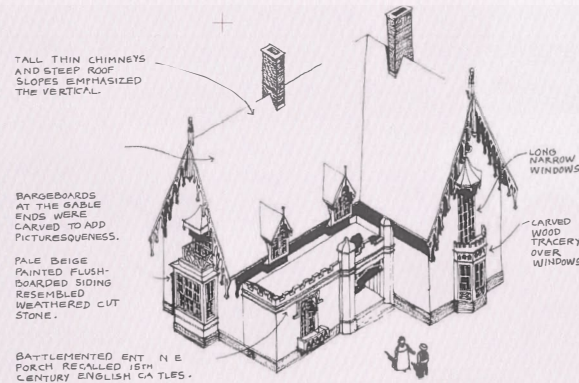
# SYRACUSE NY



50 RECTANGULAR BARREL-ROOFED LONGHOUSE, HOODUS, NEW YORK

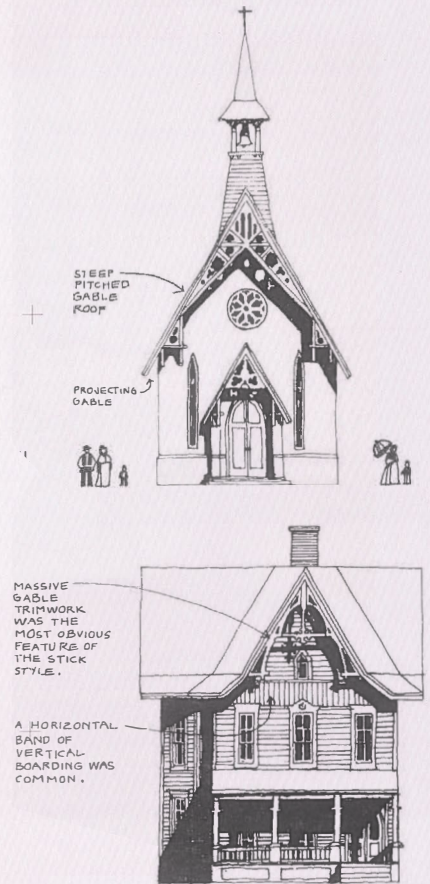
## Long House<sup>2</sup>

Covered in in 2' by 6' Elm bark with a curved roof and visible facade poles



## Early Gothic Revival<sup>2</sup>

Know for its very thin detailing like windows and chimneys, with flush boarding or stone walls and battlement details



## Stick Houses<sup>2</sup>

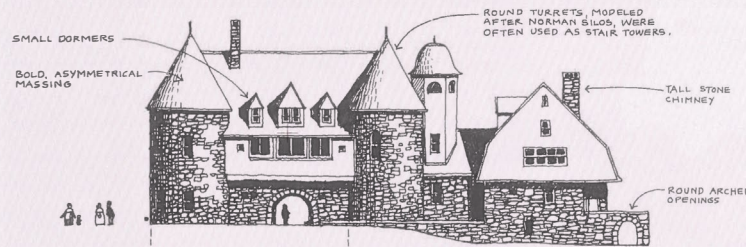
Focuses on showing the wood skeleton of the house with gable trim work and projecting gables

## LOCAL HOUSING TYPES

**Native communities:** Oneida, Haudenosaunee, Susquehannock, Onondaga<sup>1</sup>  
Known for the long house pictured right<sup>2</sup>

**Colonial communities:**<sup>2</sup>

The Shaker house is local to the North East Eastern housing types: Adams, Norman, Stick, Shingle, Early Gothic Revival, Federal, Georgian



## Norman Houses<sup>2</sup>

Know for asymmetrical massing, small dormers, arched openings, and round turrets

<sup>1</sup> "Native Land Digital."

<sup>2</sup> Lester Walker, "American Homes"



# DESIGNING WITH FANTASY

Figure 45-47:

Here was the methodology used to create these Fantasy regional designs. This example is specifically for the Syracuse Trailer Home. This is split into the Primary, Secondary, and Tertiary design considerations. The Primary design considerations require a deep understanding of the regional design of the area, as well as the needs of the owner. In this scenario the needs of the owner are considered in the needs of the existing typology, specifically the need for an off site build, transportable scale, and low cost materials and labor. A more specific focus on an individual owner does occur in the Tertiary Design Criteria.

In step 2 details were selected from the regional architecture that falls within the secondary criteria of the Fantasy Framework.

In step 3 We can plan for the tertiary criteria, which can apply to scale jumps like neighborhood planning or occupant editing.

This methodology is not a requirement, but rather an example of one way to follow the framework. Further testing this framework in an academic setting, and then diagramming the design decisions will allow a better understanding of the clarity and success of the framework.

THIS METHODOLOGY IS NOT A  
REQUIREMENT, BUT RATHER  
AN EXAMPLE OF ONE WAY TO  
FOLLOW THE FRAMEWORK.  
FURTHER TESTING THIS  
FRAMEWORK IN AN ACADEMIC  
SETTING, AND THEN  
DIAGRAMMING THE DESIGN  
DECISIONS WILL ALLOW A  
BETTER UNDERSTANDING OF  
THE CLARITY AND SUCCESS OF  
THE FRAMEWORK.



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## REGIONAL MATERIALS

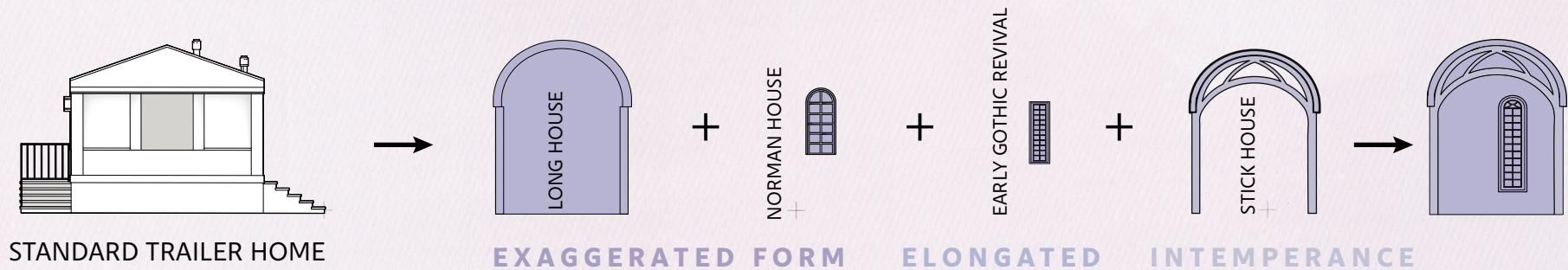
66



**DESIGNING STEP 2:** Select details from the regional architecture that falls within the secondary criteria

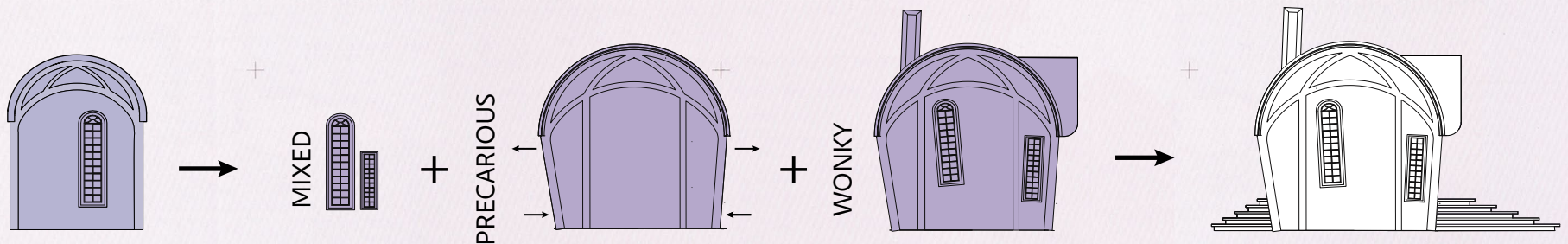
## AMALGAMATION

This criteria can be developed through the mixing of these styles, and by mixing the local reused materials, such as windows and doors.



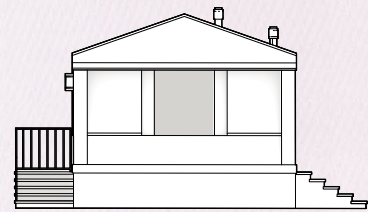
## WEIRD

The way that things are compiled is important in fulfilling this criteria, you can alter forms to be more precarious, you can place mixed details like windows in at wonky angles.

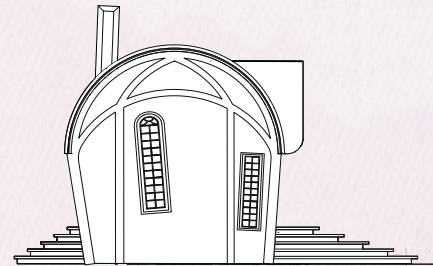




**DESIGNING STEP 3:** Plan for the tertiary criteria, which can apply to scale jumps like neighborhood planning or occupant editing



STANDARD TRAILER HOME



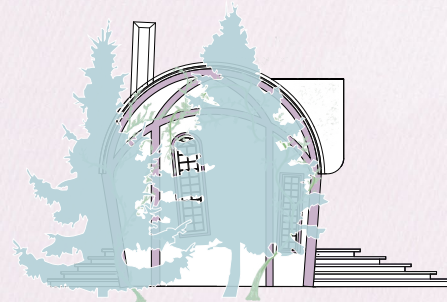
SYRACUSE FANTASY TRAILER HOME



VIBRANT



ALTERED BY NATURE



OBSCURED



PRECARIOUS



**COMMUNITY:** The criteria and methodology can also be used in large scale planning, where we take a regional precedent and use it to reorganize a trailer park to have a more naturally developed organization with decentralized green spaces and non straight roads.



Figure 50: An existing trailer park in Syracuse, New York



Figure 51: Traditional Iroquois Village model, with exterior boundary and compiled homes with central space

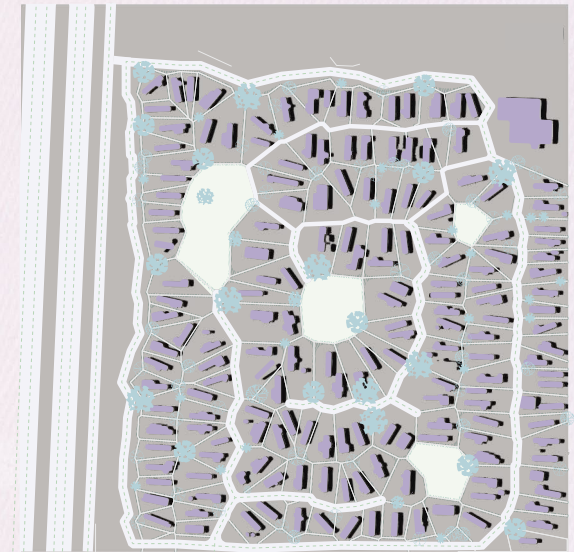


Figure 52: The trailer park based on traditional community structure of the Long house and nature based development.



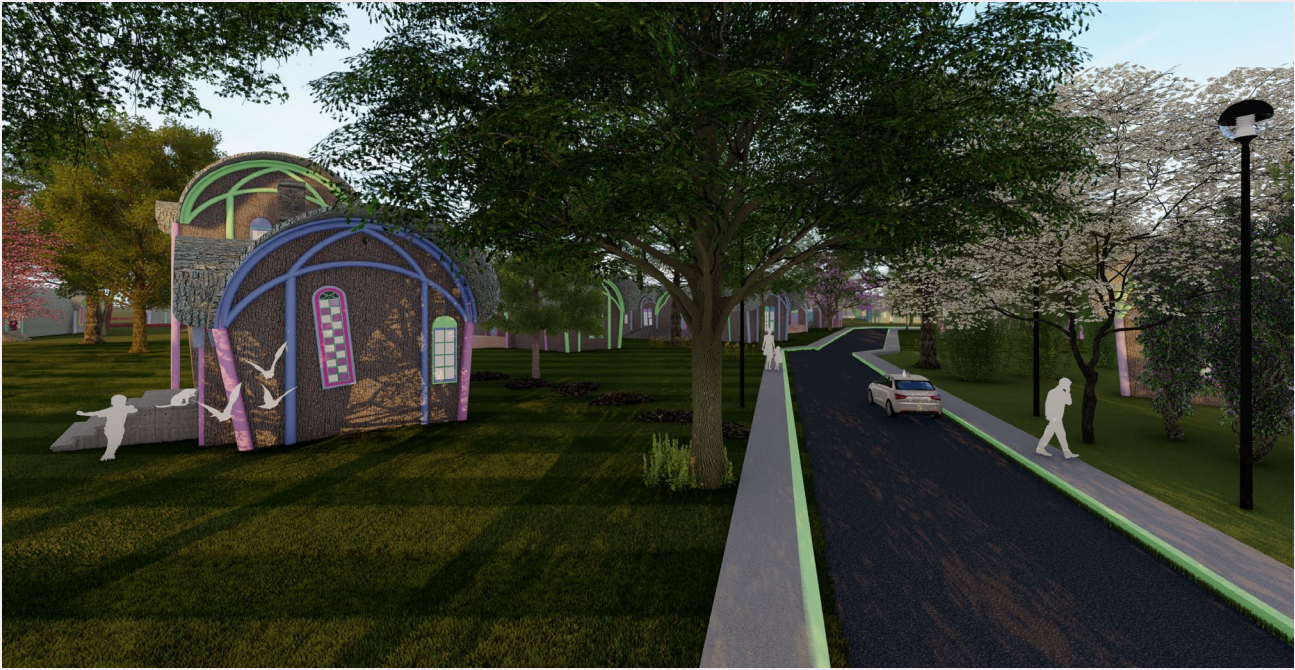






Figure 52-55: Rendered views of the Syracuse trailer home park redesigned using the fantasy criteria and methodology







# WELLNESS TESTING

Figure 56:

The Living Building Challenge's goal is to increase the wellness of the inhabitants of a building. The Petals of this Challenge aligns very well with the ideology and criteria of the Fantasy Framework. The Regionalist requirements of the Fantasy Framework often stimulate

## PLACE

### ECOLOGY OF PLACE

Don't build on pristine land, document site and community conditions, contribute positively to restore or enhance the ecological performance of the site, assess cultural and social equity factors, and no petrochemical fertilizers or pesticides

### HABITAT EXCHANGE

All projects must set aside land equal to the project area

## ENERGY

### ENERGY + CARBON REDUCTION

Achieve a reduction in total net annual energy consumption and demonstrate a 20% reduction in the embodied carbon

### NET POSITIVE CARBON

Account for the total embodied carbon emissions

## EQUITY

### UNIVERSAL ACCESS

Must meet ADA, may not block access to, nor diminish the quality of, fresh air, sunlight, and natural waterways for any member of society or adjacent developments, projects may not restrict access or assume ownership to the edge of any natural waterway

### INCLUSION

Create stable, safe, and high-paying job opportunities for people in the local community

## WATER

Realign how people value water;

## BEAUTY

### BEAUTY + BIOPHILIA

Deliberately incorporating nature's patterns, and integrate public art and contain design features intended solely for the celebration of culture, spirit, and place

## HEALTH + HAPPINESS

### HEALTHY INTERIOR ENVIRONMENT

95% of regularly occupied spaces and opportunities for those occupants in the remaining five percent of regularly occupied spaces to move to compliant spaces for a portion of their day, sufficient operable windows for 100% occupants, allow occupants to change local airflow and temperature, allow options for sit/stand options and varied sensory experiences for living, working or learning

### ACCESS TO NATURE

Occupants to directly connect to nature

## MATERIALS

### RESPONSIBLE MATERIALS

50% of wood products must be FSC, salvaged, or harvested on site, 20% or more of the materials construction budget must come from within 500 kilometers of construction site, must divert 80% of the construction waste material from the landfill

### AVOID RED LIST MATERIALS

### RESPONSIBLE SOURCING

Advocate for the creation and adoption of third-party certified standards for sustainable resource extraction and fair labor practices

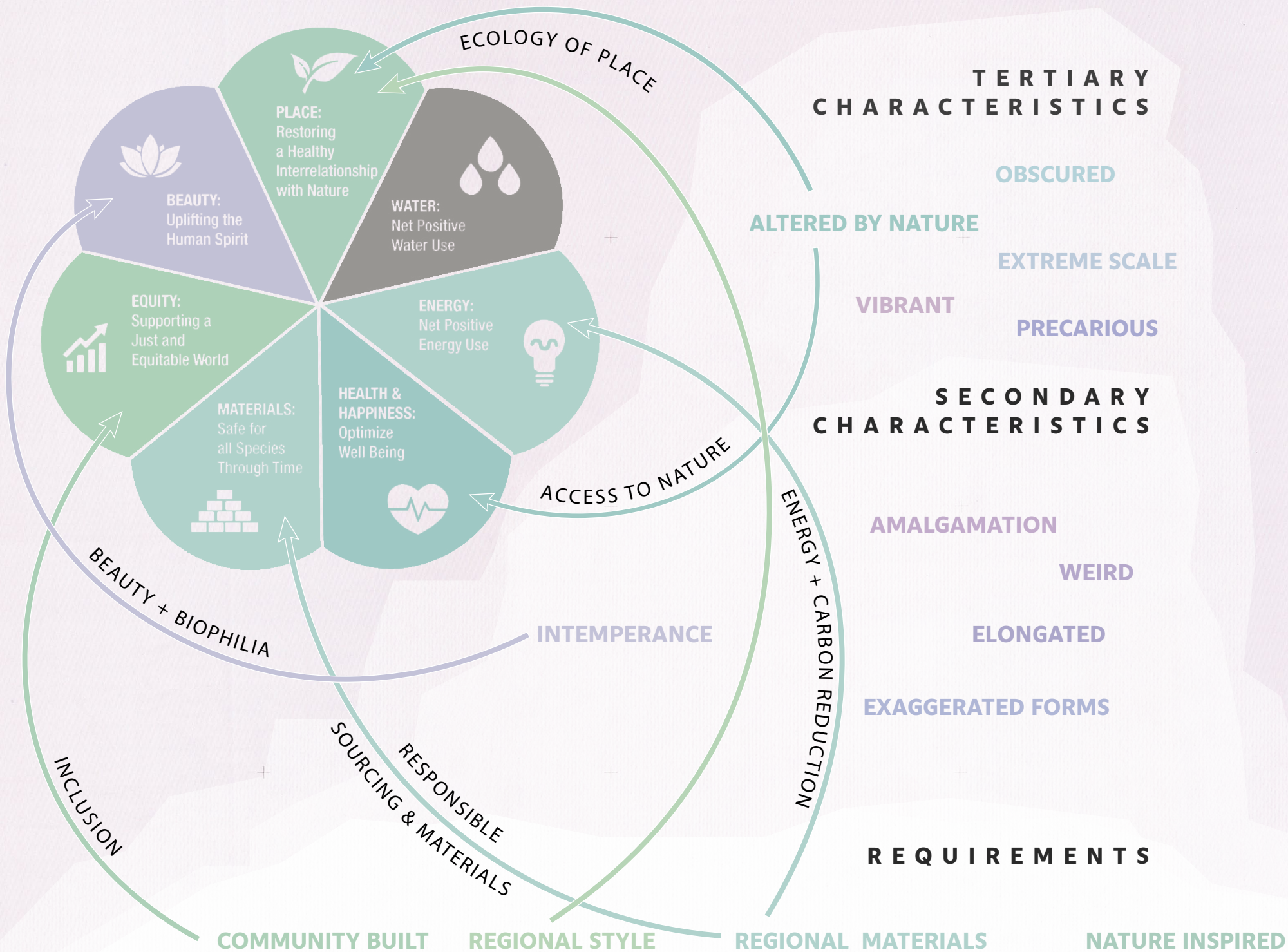
### LIVING ECONOMY SOURCING

Support local communities and businesses, while minimizing transportation impacts with the majority of materials being sourced from near by.

### NET POSITIVE WASTE

All projects must strive to reduce or eliminate the production of waste during design, construction, operation, and end of life





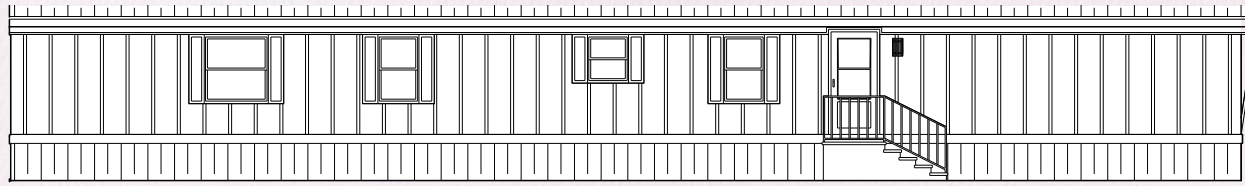


# WELLNESS TESTING

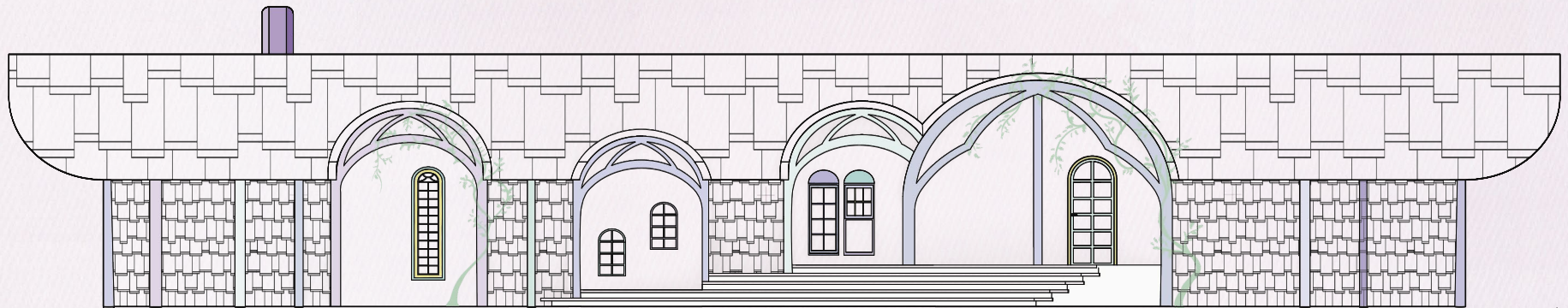
Figure 57:

To test the success of this design, I have indicated whether I believe these aspects are inherent in the design. For the Responsible Industry challenge criteria, it requires you to advocate for the creation and adoption of standards for sustainable resource extraction. This building is using local materials that are indigenous to the area and based off of Oneida building practices, so the tree bark cladding would have to be properly and sustainability extracted so as to not harm the tree. This technique was developed hundreds of years ago but is not used in modern building methods, which allows a developer to advocate for the creation and adoption of third-party certified standards for sustainable resource extraction and fair labor practices. This method could also count towards Net Positive Waste and biophilic environment. For Net Positive Waste, all projects must strive to reduce or eliminate the production of waste during design, construction, operation, and end of life, which is very possible with biological materials that easily degrades, and does not harm the trees. The Biophilic Environment criteria requires the design to deliberately incorporating nature's patterns, which happens with the use of tree bark as a facade.





## THE TYPICAL TRAILER HOME FULFILL NONE OF THE LIVING BUILDING REQUIREMENTS



### PLACE

- ✓ Ecology of Place
- ✓ Habitat Exchange

### ENERGY

- ✓ Energy + Carbon Reduction
- ✓ Net Positive Carbon

### EQUITY

- X Universal Access
- ✓ Inclusion

### WATER

- X Responsible Water Use
- X Net Positive Water

### BEAUTY

- ✓ Beauty + Biophilia

### HEALTH + HAPPINESS

- ✓ Healthy Interior Environment
- ✓ Access to Nature

### MATERIALS

- ✓ Responsible Materials
- ✓ Avoid Red List Materials
- ✓ Responsible Sourcing
- ✓ Living Economy Sourcing
- ✓ Net Positive Waste



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Figure 1: Google Earth Images, Anchorage, Asheville, Syracuse, and St. Louis, accessed 3/31/2021

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Figure 2.1: The Burrow modeled by Adam F. Retrieved from 3D Warehouse accessed 4/11/2021 <https://3dwarehouse.sketchup.com/model/uee5ed80d-ed66-4cb4-9fdf-82301596daee/le-terrier-harry-potter>

Figure 2.2: Hogwarts modeled by Koen J. Retrieved from Wherehouse accessed 2/21/2021 <https://3dwarehouse.sketchup.com/model/61b0eb3c341d135addef2b19f00a4cb/Hogwarts-School-of-Witchcraft-and-Wizardry-Harry-Potter?hl=en>

Figure 2.3: Gringotts Bank modeled by Mag-Net. Retrieved from Thingiverse accessed 4/11/2021 [www.thingiverse.com/thing:3251834](http://www.thingiverse.com/thing:3251834)



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“Oxford Languages.” n.d. Oxford’s English dictionaries. <https://languages.oup.com/google-dictionary-en/>.

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Figure 3.1: Video still of Minas Tirith In Lord of the Rings Return of the King 2003, directed by Peter Jackson, book by J.R.R Tolkien

Figure 3.2: Video still of Hogwarts from Harry Potter Sorcerer's Stone 2001, directed by Chris Columbus, book by J. K. Rowling

### M E D I O G R A P H Y

Figure 4.1: The History of Science Fiction diagram by Ward Shelley, shared March 9, 2011, accessed 4/17/2021. <http://www.wardshelley.com/paintings/pages/HistoryofScienceFiction.html>

Figure 4.2: Origins and Genres of Speculative fiction, created by author



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Figure 5: Video still of the home from “Little Prince” 2015, directed by Mark Osborne, novella by Antoine de Saint-Exupéry

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Figure 6.1-6.6: Scott Brown,, Denise, Robert Venturi, and Steven Izenour. 1972. *Learning From Las Vegas*. Revised ed. Boston: MIT Press.

Figure 7: Scott Brown, Denise. 2016. “STUDIO: Architecture’s offering to academe.” *A+R+P+A Journal*, no. 4 (May). <http://www.arpajournal.net/studio/>.

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Figure 10: Collage created using maps from the United States Department of the Interior Geological Survey accessed 2/16/2021



# SYNTHESIZING FANTASY

## M E D I O G R A P H Y

Figure 11.1-11.2: Howl's Moving Castle modeled by Mag-Net. Retrieved from Thingiverse, accessed 2/21/2021 <https://www.thingiverse.com/thing:2772256>

Figure 11.3-11.4: Spirited Away Bathhouse by TOMES\_IS\_VERY\_COOL Retrieved from Cults3d, accessed 2/21/2021. <https://cults3d.com/en/3d-model/architecture/boite-maison-des-bain-du-voyage-de-chihiro>

Figure 12: All video stills accessed 4/7/2021

### **ALICE'S ADVENTURES IN WONDERLAND BY LEWIS CARROLL**

- Video still of Rabbit's House, from Alice in Wonderland (1951), directed by Clyde Geronimi, Wilfred Jackson, and Hamilton Luske. Walt Disney Studios
- Video still of Queen of Hearts' Castle, from Alice Through the Looking Glass (2016), directed by James Bobin, Walt Disney Studios.

### **HARRY POTTER SERIES BY J. K. ROWLING**

- Video still of Hogwarts from Harry Potter Scorer's Stone (2001), directed by Chris Columbus. Produced by Warner Brothers.
- Video still of the Borrow from Harry Potter Deathly Hallows Part 1 (2010), directed by David Yates. Produced by Warner Brothers.
- Video still of Gringotts Bank in Diagon Alley, from Harry Potter Scorer's Stone (2001), directed by Chris Columbus. Produced by Warner Brothers.
- Video still of Hogsmead, from Harry Potter and the Prisoner of Azkaban (2004), directed by Alfonso Cuarón. Produced by Warner Brothers.

### **AVATAR THE LAST AIR BENDER BY MICHAEL DANTE DIMARTINO; BRYAN KONIETZKO**

- Video still of Northern Water Tribe Capital, from ATLA Season 1 Episode 18, (2005), directed by Giancarlo Volpe.
- Video still of Fire Nation Royal Palace, from ATLA Season 1 Episode 12, (2005), directed by Lauren MacMullan

- Video still of Southern Air Temple, from ATLA Season 1 Episode 3, (2005) directed by Lauren MacMullan
- Video still of Omashu, from ATLA Season 1 episode 5, (2005), directed by Anthony Lioi.

### **STUDIO GHIBLI BY HAYAO MIYAZAKI**

- Video still of a house in The Secret World of Arrietty (2012), directed by Hiromasa Yonebayashi, book by Mary Norton.
- Video still of a house in Kiki's Delivery Service (1989), directed by Hayao Miyazaki, book by Eiko Kadono.
- Video still of the Bath House (2002), from Spirited Away, directed by Hayao Miyazaki.
- Video still of Howls Moving Castle (2005), directed by Hayao Miyazaki, book by Diana Wynne Jones.

### **CHRONICLES OF NARNIA BY C.S LEWIS**

- Video still of Miraz's Castle, The Chronicles of Narnia: Prince Caspian (2008), directed by Andrew Adamson. Produced by Walt Disney Studios.
- Video still of Beaver home, from The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005), directed by Andrew Adamson. Produced by Walt Disney Studios.
- Video still of Ice Castle, from The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005), directed by Andrew Adamson. Produced by Walt Disney Studios.

### **CORALINE BY NEIL GAIMAN**

- Video still of The Pink Palace, from Coraline (2009), directed by Henry Selick. Distributed by Focus Features.

### **LITTLE PRINCE BY ANTOINE DE SAINT-EXUPÉRY**

- Video still of the home from "Little Prince" (2015), directed by Mark Osborne. Distributed by Paramount Pictures.



### **LORD OF THE RINGS BY J. R. R. TOLKIEN**

- Video still of Bag End, from The Lord of the Rings: The Fellowship of the Ring (2001), directed by Peter Jackson. Produced by Warner Brothers.
- Video still of Rivendell, from The Lord of the Rings: The Fellowship of the Ring (2001), directed by Peter Jackson. Produced by Warner Brothers.
- Video still of Minas Tirith, from Lord of the Rings: Return of the King (2003), directed by Peter Jackson. Produced by Warner Brothers.
- Video still of Edoras, from Lord of the Rings; Return of the King (2003), directed by Peter Jackson. Produced by Warner Brothers.
- Video still of Erebor, from The Hobbit: An Unexpected Journey (2012), directed by Peter Jackson. Produced by Warner Brothers.

### **THE DARK CRYSTAL BY GARY KURTZ**

- Video still of Stone in the Wall, The Dark Crystal: Age of Resistance (2019), directed by Jeffrey Addiss, Will Matthews. Produced by Netflix.
- Video still of Ha'rar Citadel, The Dark Crystal: Age of Resistance (2019), directed by Jeffrey Addiss, Will Matthews. Produced by Netflix.

### **GAME OF THRONES BY GEORGE R.R. MARTIN**

- Video still of Vaes Dothrak, Game of Thrones Season 6 Episode 4 (2016), Directed by Daniel Sackheim. Produced by HBO.
- Video still of Vale of Arryn, Game of Thrones Season 1 Episode 5 (2011), Directed by Brian Kirk. Produced by HBO.
- Video still of Great Pyramids of Meereen, Game of Thrones Season 4, Episode 3 (2014), Directed by Alex Graves. Produced by HBO.
- Video still of Pyke of the Iron Islands, Game of Thrones Season 2, Episode 2 (2012), Directed by Alan Taylor. Produced by HBO.

### **THE WONDERFUL WIZARD OF OZ BY L. FRANK BAUM**

- Video still of Munchkin Village, The Wizard of Oz (1939), Directed by Victor Fleming. Produced by Metro-Goldwyn-Mayer.
- Video still of Emerald City, The Wizard of Oz (1939), Directed by Victor Fleming. Produced by Metro-Goldwyn-Mayer.

Figure 13: An excerpt from the word association research created and distributed by author

Figure 14: 32 images from the listed 15 different fantasy worlds. 23 people participated in word association, resulting in 632 terms.

Figure 15: Comparison of 6 Fantasy Architecture with existing Architecture

Video still of the Bath House (2002), from Spirited Away, directed by Hayao Miyazaki.

Himeji Castle, Japan courtesy Google Maps, accessed 4/12/2021

Video still of Diagon Alley, from Harry Potter Scorer's Stone (2001), directed by Chris Columbus. Produced by Warner Brothers.

South Staffordshire, England courtesy Google Maps, accessed 4/12/2021

Video still of The Red Keep, Game of Thrones Season 2, Episode 8 (2012), Directed by Alan Taylor. Produced by HBO.

Swallow's Nest, Crimea courtesy Google Maps, accessed 4/12/2021

Video still of Northern Water Tribe Capital, from ATLA Season 1 Episode 18, (2005), directed by Giancarlo Volpe.

Zhouzhuang, China courtesy Google Maps, accessed 4/12/2021

Video still of Edoras, from Lord of the Rings; Return of the King (2003), directed by Peter Jackson. Produced by Warner Brothers.

Foteviken Museum, Sweden courtesy Google Maps accessed 4/12/2021

Video still of Rabbit's House, from Alice in Wonderland (1951), directed by Clyde Geronimi, Wilfred Jackson, and Hamilton Luske. Walt Disney Studios Lavenham, England courtesy Google Maps

Figure 16: Comparison of Modernist Architecture to the higher level terms and group sourced terms in order to create tight definitions created by author.

Figure 17: creating a hierarchy of the design criteria to ensure designs are solidified in regional designs, and allows for the expectation of future changes by the owners and nature created by author.



# SYNTHESIZING FANTASY

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Figure 18-22:

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\*:Wikimedia Commons

<https://commons.wikimedia.org/wiki/File:Hundertwasserhaus-Essen.jpg>

[https://commons.wikimedia.org/wiki/File:Hundertwasser\\_Kunst\\_Kuchlbauer-Turm\\_in\\_Abensberg\\_3\\_origWI.jpg](https://commons.wikimedia.org/wiki/File:Hundertwasser_Kunst_Kuchlbauer-Turm_in_Abensberg_3_origWI.jpg)

[https://en.wikipedia.org/wiki/Bad\\_Soden#/media/File:Hundertwasserhaus\\_Bad\\_Soden\\_Autumn.jpg](https://en.wikipedia.org/wiki/Bad_Soden#/media/File:Hundertwasserhaus_Bad_Soden_Autumn.jpg)

[https://commons.wikimedia.org/wiki/File:Hotel\\_Therme\\_Rogner\\_Bad\\_Blumau\\_Kunsthhaus.jpg](https://commons.wikimedia.org/wiki/File:Hotel_Therme_Rogner_Bad_Blumau_Kunsthhaus.jpg)

[https://commons.wikimedia.org/wiki/File:Main\\_fa%C3%A7ade\\_of\\_KunstHausWien\\_Museum,\\_by\\_Friedensreich\\_Hundertwasser\\_\(Vienna,\\_Austria\).jpg](https://commons.wikimedia.org/wiki/File:Main_fa%C3%A7ade_of_KunstHausWien_Museum,_by_Friedensreich_Hundertwasser_(Vienna,_Austria).jpg)



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# S Y N T H E S I Z I N G F A N T A S Y

## B I B L I O G R A P H Y

"Oxford Languages And Google - English | Oxford Languages" 2021

## M E D I O G R A P H Y

Figure 23: Created by author based on primary and secondary sources listed above.

Figure 24-38:

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- Video still of Ice Castle, from The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005), directed by Andrew Adamson. Produced by Walt Disney Studios.
- Video still of the Bath House (2002), from Spirited Away, directed by Hayao Miyazaki.
- Video still of Rabbit's House, from Alice in Wonderland (1951), directed by Clyde Geronimi, Wilfred Jackson, and Hamilton Luske. Walt Disney Studios



## AMALGAMATION

- Video still of Town, from Alice Through the Looking Glass (2016), directed by James Bobin, Walt Disney Studios.
- Video still of Mad Hatter House, from Alice Through the Looking Glass (2016), directed by James Bobin, Walt Disney Studios.
- Video still of The Red Keep, Game of Thrones Season 2, Episode 8 (2012), Directed by Alan Taylor. Produced by HBO.
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- Video still of Howls Moving Castle (2005), directed by Hayao Miyazaki, book by Diana Wynne Jones.

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- Video still of Hogwarts from Harry Potter and the Prisoner of Azkaban (2004), directed by Alfonso Cuarón. Produced by Warner Brothers.
- Video still of Southern Air Temple, from ATLA Season 1 Episode 3, (2005) directed by Lauren MacMullan

## EXAGGERATED FORM

- Video still of Omashu, from ATLA Season 1 episode 5, (2005), directed by Anthony Lioi.
- Video still of Pyke of the Iron Islands, Game of Thrones Season 2, Episode 2 (2012), Directed by Alan Taylor. Produced by HBO.

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- Video still of Diagon Alley, from Harry Potter Scorer's Stone (2001), directed by Chris Columbus. Produced by Warner Brothers.
- Video still of Bag End, from The Lord of the Rings: The Fellowship of the Ring (2001), directed by Peter Jackson. Produced by Warner Brothers.
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### **OBSCURED**

- Video still of Stone in the Wall, The Dark Crystal: Age of Resistance (2019), directed by Jeffrey Addiss, Will Matthews. Produced by Netflix.
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- Video still of Beaver home, from The Chronicles of Narnia: The Lion, the Witch and the Wardrobe (2005), directed by Andrew Adamson. Produced by Walt Disney Studios.
- Video still of Wasp Nest, from ATLA Season 2 Episode 11, (2006), directed by Lauren MacMullan
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### **NATURE INSPIRED**

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Figure 51: Model of the Iroquoian village of Hochelaga, from the descriptions of Jacques Cartier and other Quebec archaeological sites. Artist: Michel Cadieux. Courtesy of Wikimedia Creative Commons. Accessed 5/15/2021. [https://commons.wikimedia.org/wiki/File:Maquette\\_du\\_village\\_d%27Hochelaga.jpg](https://commons.wikimedia.org/wiki/File:Maquette_du_village_d%27Hochelaga.jpg)



# I N D E X

**THANK YOU!!** So if you are **not familiar with any of these shows you can click the here for more images**. The **GOAL:** to understand the characteristics often seen in Fantasy building. **WHAT TO DO:** please list characteristics you see in these buildings below, limit each cell to 4 or fewer words. Please repeat what others have said if you agree, and try to repeat words exactly if you agree exactly. Try not to use adjectives like very, use more specific words. Also if you have an recs for movies/ books to be included email me at [keschwal@syrr.edu](mailto:keschwal@syrr.edu) finally sign your name all the way to the right so i can thank you at the conclusion of my thesis!!

THANK YOU!!! So if you are not familiar with any of these shows you can click the here for more images. The GOAL: to understand the characteristics often seen in Fantasy building. WHAT TO DO: please list characteristics you see in these buildings below, limit each cell to 4 or fewer words. Please repeat what others have said if you agree, and try to repeat words exactly if you agree exactly. Try not to use adjectives like very, use more specific words. Also if you have an recs for movies/ books to be included email me at keshchal@syr.edu finally sign your name all the way to the right so i can thank you at the conclusion of my thesis!!														
Name book/movie	Rabbits house alice in wonderland	heart castle	Fire nation Avatar The Last Air Bender	air temples	earth kingdom	northern water tribe	beaver home chronicles of narria	ice castle	casplan castle	Pink Palace coraline	Vista staba The dark crystal	citadel	The eerie game of thrones	great pyramid
Picture description														
	curved humanoid pink round stone thatched roof traditional building materials traditional building type wood Anthropomorphic Disproportioned round structurally unsound Disproportioned	bright building curved detailed difficult wonky forced perspective wonky wonky	angular bright color Built on top of nature, while the others are built into chinese-inspired Chinese-inspired Complex dark daunting Foreboding gilded heavy imposing Imposing intimidating local building type monumental/monolithic Obelisk omate omate omate pointy reaching samurai symetrical tall thai looking tiered imposing reaching gilded scale Heavy Pointy	airy asymetric bright color cliff confident conical dominant elusive extreme nature connection fragile Free Freedom isolated light local building type majestic natural open organic omate percarious pointy precarius unending weighted, supported, stable Spiritual density tall temple castle mix Tiered extreme nature connection precarius tall centralized planning Tall Natural	asymetric bright busy connected earthy connected examine extreme nature connection Functional gracial layered layers local building type monochromatic natural nesting omate Omato omate, monochromatic remote sculpted Sharp Stable structured substantial temple tiered extreme nature connection building material imposing terrain gracial	asymetric asymmetrical beaver house beaver's den den disguised extreme nature connection familiar/unfamiliar homey horizontal humble intimate Lahar local building type low-key Magical natural natural organic pile ramshackle ramshackle tall, spindly vernacular wacky wood extreme nature connection building material organic humble Icy	asymetric curved delicate defensible defensive defensible Derelect heavily detailed ice icy imposing imposing lankkey magical omate Piercing pointy regal rounded, curvular Sky scraping spherical stretched tall tall tall vertical extreme nature connection building material imposing towering scale Medieval	asymetric colorful dark gothic lolita daunting decorative Disconcerting eccentric heavily detailed Homey, cottage-core, victorian kitsch layered, complex ominous omate omate ramshackle secret victorian victorian victorian style secret	asymetric biomimicry circular creepy curved dark, sinister Ectopic extreme nature connection forbidding growing colors hive Inside of a cell natural organic organic omate omate ramshackle reptilian reptilian Serpentine Serpentine, sinister, grotesque warm organic building material biomimicry nature connection biomimicry	armor armored asymetric cold cool tones curved defensive dome Helmet like imposing pointy quiet Shell shell-like solid, dominating stable stone sturdy, solid substantial	ancient conviving, evil creepy curved dark, elry epic grey Heavy ilusive intimidating mysterious percarious precarius protected Scotland stone towering Visual wearing away windswept Epic Stone Windy intimidating	ancient pyramid Awe inspiring brown elevated Egyptian-inspired magical Lighthouse of Alexandria open, free safe, peaceful monumental monumental stone thin and sharp pyramid Reaches the sky safe, peaceful Tall strength Vast Industrial Expensive monumental Reaches the sky		



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